Reader, Lover of Books, Lover of Heaven

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A catalogue based on an exhibition of the book arts in Ontario compiled by David B. Kotin with a checklist of Ontario private presses by Marilyn Rueter and an introduction by Douglas Lochhead

Willowdale North York Public Library 1978

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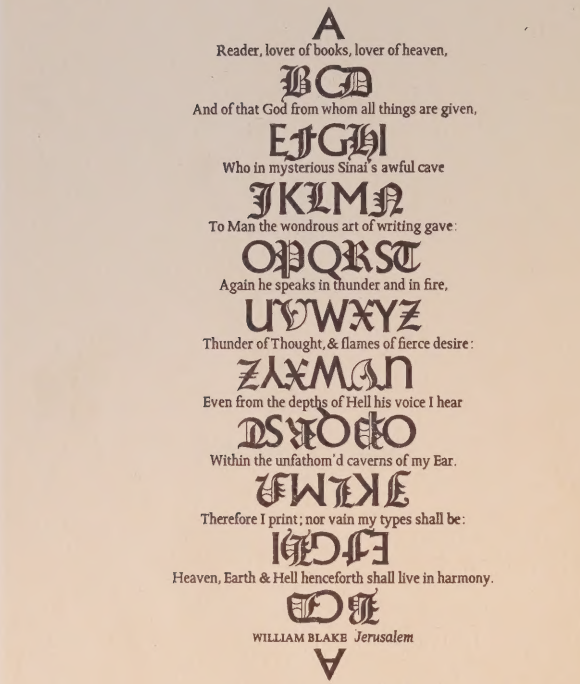
Reader, Lover of Books, Lover of Heaven


A
Reader, lover of books, lover of heaven,
BCD
And of that God from whom all things are given,
EFGHI
Who in mysterious Sinai's awful cave
JKLMN
To Man the wondrous art of writing gave:
OPQRST
Again he speaks in thunder and in fire,
UVWXYZ
Thunder of Thought, & flames of fierce desire:
ZYXWVUT
Even from the depths of Hell his voice I hear
SRQPO
Within the unfathom'd caverns of my Ear.
NMLKJ
Therefore I print; nor vain my types shall be:
IHGFE
Heaven, Earth & Hell henceforth shall live in harmony.
DC
WILLIAM BLAKE Jerusalem
A

Broadside, Aliquando Press

Reader, Lover of Books, Lover of Heaven

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and an introduction
by Douglas Lochhead

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ISBN 0-920552-01-3

To Yvonne and Will

Contents

Preface 9

Introduction 11

Private Presses of Ontario: a Checklist 15

Bookbinders and Their Bindings 77

Directory of Hand Bookbinders in Ontario 95

Papermakers 97

Selected Bibliography 101

Credits 105

Indexes 107

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Preface

On March 1, 1977, the Canadiana Collection of North York Public Library opened in new quarters in the Fairview Area Branch Library. To celebrate the occasion an exhibition of the work of people who practice some of the book arts in Ontario was mounted. Over one hundred items were shown, including editions from twenty-eight private presses, bindings and book restorations by seventeen hand bookbinders, and examples of the work of five hand papermakers. This publication is a result of that exhibition.

Reader, Lover of Books, Lover of Heaven attempts not only to be a record of the exhibition that occured from March 21 to April 30, 1977, but hopefully to be a useful reference work for those interested in the Canadian book arts, specifically as created by Ontario residents.

I am indebted to many people for the success of the show and the realization of this book. A substantial number of items were loaned for the exhibit and without the generosity of the individuals and institutions listed in the credits the display would not have been nearly so complete. In addition, virtually everyone whose work is listed in this catalogue helped in some way – whether it was with written contributions, encouragement, time, or materials.

I would especially like to thank John Dutton, former Chief Librarian of North York Public Library and Dorothy Chatwin, North York's former Co-ordinator of Reference and Research. Both these people were instrumental in building North York's fine Canadiana Collection and both allowed me the time to prepare the exhibition and this catalogue. I am also grateful to Chief Librarian Gordon Barhydt and the North York Public Library Board for supporting this publication.

Without the understanding, enthusiasm, and patience of William and Marilyn Rueter this publication would be considerably less than what it is, if at all. Marilyn Rueter, in particular, exemplifed that rare quality of sharing important, as yet unpublished research. Thanks also go to Emrys Evans for his help in describing the bindings and his advice on how best

to exhibit them, to Ivar and Margit Heissler for their last minute aid and to Douglas Lochhead for his introduction.

The exhibition did not run as long as one might have wished, nor did it travel; consequently, I would like to encourage anyone who did not know about it, or did not have the chance to attend, to visit the Canadiana Collection; I would be pleased to show them items from the exhibit.

Lastly, I would like to invite any additions and/or corrections to the contents of this catalogue; while thoroughness and accuracy are goals, inevitably omissions and errors occur.

December 1977

DAVID B. KOTIN
Head, Canadiana Collection, North York Public Library
35 Fairview Mall Drive, Willowdale, Ontario M2J 4S4

Introduction

Once one begins to write about private presses and about those people who work them, the old questions of 'what *is* a private press?' must be confronted. Various attempts have been undertaken at different times to reach a definition of the art, but my own contention is that the products of private presses speak for themselves. They describe the quality and taste of the private persons who created them. They are the products of the art of printing as practised by individuals. Why, one may ask, should this art be tied up by wires of words and sentences into a definition? Is it really necessary? Is it possible?

As the works listed in this catalogue are examples of the book arts in Ontario, and therefore Canadian, the same comment would seem to apply to the question this country continually batters itself with: 'what is Canadian Identity?' Let us get on with it. This impressive catalogue provides every evidence that private presses, and those involved in the book arts in Ontario, are doing just that. The identity is in the artist and his creations.

Any exhibition of the book arts in Ontario, in Canada, is an event of singular importance and significance. Such a gathering of creative works gives voice to the fact that private presses, papermaking, and hand bookbinding as practised in this country are equal to such work now being done in Europe and the United States. Histories of private presses rarely include mention of the Canadian scene. In Roderick Cave's major study *The Private Press* (1971) only the briefest of acknowledgement is given to work done in Canada. A serious deficiency but one which has had no effect on the book arts here. They continue to flourish, so quickly in fact, that it is virtually impossible to keep track of them. The word 'private' suggests one of the main reasons for this.

In Part 1 of the catalogue some mention is made of private printing in Ontario. There are, however, some general observations to be made. There are also a number of individuals who should be named. Persons who have helped to create the atmosphere which has stimulated hand papermaking, hand press-work and hand bookbinding. One must take note of the

emphasis on 'hand'. Not only does it have its healthy therapeutic implications for some of the individuals involved, it is also basic to private book arts.

William Morris turned to the Middle Ages for the base from which to approach type design and book making in general. In the midst of the overall decline in printing standards in Great Britain in the nineteenth century, he restored hand-work to every phase of his Kelmscott Press. Morris' influence on the book arts was mixed. What he did manage to accomplish was to restore an interest in the whole art of printing. Morris' imitators were many. There were those who improved on his work; and those who moved from his overly busy pages towards a more simple concept of design. These private press people are the forerunners of the work included in this catalogue. Morris was inventive, dedicated to his art, and yet managed to be most generous with his time and knowledge to help his fellow printers.

It can be argued that Gutenberg in Germany, Caxton in England and others were private printers. Morris and his colleagues, however, are the immediate influences on the book arts now. Since the 1890s in England, the days of Kelmscott, the climate for the arts in all aspects of private book production has suffered its low and high moments. The items listed in this catalogue constitute the climate at its most productive, at one of its crests. The North York exhibition is, then, most timely.

In the work done by private members of the book arts in Ontario today there is the positive presence of such artists and craftsmen as the late great Carl Dair, the irrepressible Roy Gurney, Leslie Smart, Gerry Moses, Allan Fleming, Harold Kurschenska and others. In their various ways, through their connection with the printing trades they set the example, demonstrated their standards of high professionalism and most important, shared their knowledge with others. It would be interesting to know how many of the individuals, who are represented by the books in this catalogue, were helped in some way by one or more of these artists. The same generosity and compassion, exemplifed by the sharing of equipment, and a happy working of the head and hand, typifies the best

work being accomplished now. In private printing it is rarely the 'Black Art' but the 'Open Art' that permeates the whole book arts community.

As William Morris began, so do the Ontario artists continue, and that is by endeavouring at every stage to make use of good handmade paper, handsome and readable types, faultless (agonisingly learned in some cases) presswork, and hand bookbinding. In the results of their work one recognizes craftsmanship in the form of beautiful type, perfect design and balance of title-pages, text and all printed parts. What such an exhibition reveals is a variety of talents, each involved in his or her private pursuit of favourite text leading to its final appearance on paper, boards and leather. It is, then, the vitality of various tastes and techniques from the classic, almost restrained, to the more exhuberant and the experimental involving new methods and materials. This can be seen in the texture of the handmade papers and their watermarks, for example, and in the choice of endpapers, type faces, illustrations, until the final binding of the printed sheets.

The question of what a private press is remains. It is human to define as well as to err. It is also human to attempt and so, in conclusion, I would offer a brief, tentative definition of private press art, which might serve as a summary of this introduction:

private press work involves love and patience and individuals,
who by using their heads, their hands, their printing equipment
create objects of worth and beauty.

It is a happy art embracing the Reader, Lover of Books,
Lover of Heaven.

DOUGLAS LOCHHEAD
Davidson Professor of Canadian Studies
Mount Allison University, Sackville, New Brunswick

Private Presses of Ontario: a Checklist

This checklist, save for the addresses and quotations, is the work of Marilyn Rueter. It is based on her years of research on the private presses of Canada which, when it is published in its entirety with full bibliographical descriptions, will stand with Tomkinson and Ransom as a standard bibliographical source for the modern private press.

The checklist endeavors to list chronologically every book or pamphlet issued from each press to the end of 1977. The brief descriptions include the following: title, author, illustrator, place of publication, date, paging (the last numbered page or leaf is given; if unpaged the actual number of pages or leaves is supplied), size (height by width), limitation (if known), type face(s), binding, and binder (if different from the printer). Addresses are given for those printers currently active in Ontario. The items included are at least one leaf and were issued in some kind of binding. Broadsides, ephemera and personal items are not included in this checklist. Therefore, books and pamphlets issued in the *Wrongfount* series are described under the appropriate press as well as being listed as a contributing press under the Guild of Hand Printers, while presses contributing ephemera to the series are listed only under the Guild. The books that were shown in the exhibition are marked with an asterisk.

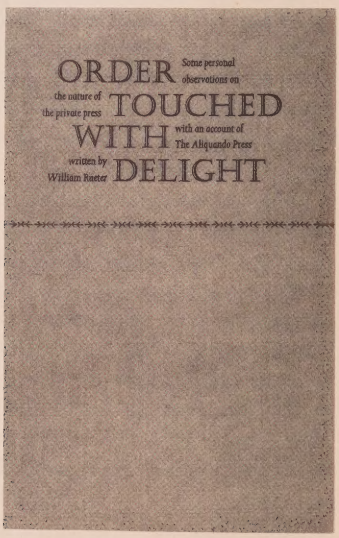
There are notable exclusions in this list; among these are the fine press books issued by James Reaney's Alphabet Press (London), Paul Davies' Basilike Press (Toronto), Louis Blake Duff's Baskerville Press (Welland), Robert MacDonald's Dreadnaught (Toronto), Virgil Burnett's Pasdeloup Press (Stratford), Tim Inkster's Porcupine's Quill (Erin), Dave Godfrey's Press Porcepic (Erin), Barbara Caruso's Seripress (Toronto), Saul Field's Upstairs Gallery (Willowdale), Nelson Ball's Weed / Flower Press (Waterloo & Toronto), and Thoreau MacDonald's Woodchuck Press (Thornhill). These presses, as well as others, were not included for a variety of reasons: some are or were small commercial enterprises; some are or were operated by groups of people, as opposed to one or two individuals; some are or were private publishing ventures rather than having the

printing as an end in itself. Steven and Lynda Latner's Pisgah Press is not listed because no book has been issued since its move from Oxfordshire to King, Ontario. On the other hand, the first six books issued by the Coach House Press, now a going commercial concern, are included as they were designed and seen through the press solely by Stan Bevington.

The omissions are not intended to deny the importance of presses such as the Woodchuck Press or Dreadnaught, but rather to stress the work of the individuals who, for whatever reason, seek 'to establish and steadfastly maintain his/her typographic goals; to work to capacity within physical and economic limitations; to grow culturally, intellectually, and artistically with one's press; and to enjoy to the fullest every facet of private printing'.[1]

D. B. K.

1 William Rueter, *Order Touched with Delight* (Toronto: Aliquando Press, 1976), p. 5.



ALIQUANDO PRESS, Toronto, 1962 –
William Rueter, proprietor

236 Major St., Toronto, Ont. M5S 2L6

'The Aliquando Press was founded in December 1962 as a means of practising the fundamentals of typographic design, typesetting, printing, and binding. During the ensuing years it has given the proprietor a unique opportunity to develop his interest in letterforms and their relationship to literary texts, and to personally perform all bookmaking operations. The Press has been fortunate in using a variety of traditional and contemporary typefaces, as well as fine papers and binding materials, and its books have been enhanced by the work of several artist friends. The frustrations of printing are easily outweighed by the pleasure of producing books by hand, and though the gap between goals and achievements is wide, the operation of The Aliquando Press is the most satisfying of pastimes.'

WILLIAM RUETER

1. *A Bach fugue,* by Olga B. Merrill.
With a mounted lino cut frontispiece by Nola Farman. Toronto, 1963. 12p. 14 x 10 cm. 60 copies. Handset in Cloister Old Style and Deepdene. Olive green paper covered boards. (Printed at the Village Press, Thornhill).

2. *Rock & sand; poems,* by Barry Jones.
With two lino cut illustrations by the printer. Toronto, 1963. 16p. 21.3 x 13.8 cm. 50 copies. Handset in Bembo. Grey paper covers.

3. *Look ahead to the end; poems,* by Blake Parker.
With a lino cut frontispiece by the printer. Toronto, 1963. iv, 12p. 20.2 x 11.2 cm. 50 copies. Handset in Bembo. Tan paper covers.

4. *Poes,* by Maria Hofker-Rueter.
With seven wood engravings by the author. Toronto, 1964. 32p. 16 x 12.5 cm. 40 numbered copies. Handset (in Dutch) in Bembo. The first 30 copies bound and distributed in Holland; the remainder in olive green paper covered boards.

5. *Five poems,* by Olga B. Merrill.
With five silkscreen illustrations and title lettering by the printer. Toronto, 1964. 16p. 12.5 x 13.9 cm. 40 copies. Handset in Bembo. White paper covered boards.

6. *Exercise great discrimination.*
With a silkscreen frontispiece by the printer. Toronto, 1964. 8 folded p. 13.5 x 8.5 cm. About 30 copies. Handset in Bembo. Grey and gold patterned or blue and beige marbled paper wrappers.

7. *Nowell, nowell: a medieval English Christmas carol.*
With four lino cut illustrations by the printer. Toronto, 1964. 16p. 7.1 x 10 cm. About 30 copies. Handset in Libra and Bembo. Green and black Italian lithographed paper covers. (Issued without an imprint).

8. *Why typography: remarks by Carl Dair ...*
Toronto, 1964. 12p. 17.5 x 11 cm. 100 (?) copies. Handset in Bodoni, Bembo, Cloister Old Style and Cochin Open. Blue paper wrappers. (Printed and issued jointly by Stan Bevington at the Coach House Press, William Rueter at the Aliquando Press, and Vincent Rueter at the Village Press). Issued for inclusion in *Wrongfount 3.* See also items 48 and 149.

9. *The Cask of Amontillado,* by Edgar Allan Poe.
With a frontispiece etching, signed and numbered, by Dace Birkhans. Toronto, 1965. 22p. 20.2 x 11.9 cm. 52 numbered copies. Handset in Cloister Old Style and Italian Old Style. Quarter black morocco with maroon paper covered boards handmarbled by the printer.

10. *Suddens; poems,* by Bradford Robinson.*
With four lino cut illustrations by Alan Suddon. Toronto, 1965. 28p. 21.5 x 13.2 cm. 120 copies. Handset in Univers Medium. Gold paper covers.

11. *The Adoration of the shepherds: a scene from the fifteenth century Wakefield cycle of miracle plays.*
Toronto, 1965. 16p. 15.3 x 11.3 cm. About 30 copies. Handset in Goudy Text and Italian Old Style with Glint ornaments. Pale green French water colour paper covers. (Issued without an imprint).

12. *Three poems,* by Barry McKinnon.
With two line cut illustrations. Toronto, 1966. 10 l. 16.4 x 8.1 cm. 50 copies. Handset in Deepdene and Libra. Blue paper covers.

13. *The History of England, from the reign of Henry the 4th to the death of Charles the 1st, by a partial, prejudiced, & ignorant historian* [by Jane Austen].
With six silkscreen illustrations by Paulette Riches. Toronto, 1966. 36p. 13.2 x 17.6 cm. 90 copies. Handset in Poliphilus and Cochin Open. Patterned paper wrappers; enclosed in a blue card slipcase.

14. *The Golden daybreak hair; poems,* by Barry McKinnon.
With a rubber cut frontispiece by the printer. Toronto, 1967. 46p. 20.2 x 12.6 cm. 150 numbered copies. Handset in Joanna and Albertus. Gold paper covers and slipcase.

15. *Laudes creaturarum,* by Saint Francis of Assisi.
Toronto, 1969. 12p. 12.7 x 15.8 cm. About 75 copies. Handset (in English and Latin) in Poliphilus and Blado. Orange paper covers. (Issued without an imprint).

16. *Rules for the guidance of the librarian, as set down by Guidobaldo da Montefeltro, Duke of Urbino, 1472-1508.*
Toronto, 1970. 12p. 12 x 8 cm. Handset in Poliphilus. Gold paper covers with orange and grey patterned paper wrappers. (Issued under the imprint 'William Rueter').

17. *Scoggin: being sonnet L from Caelica ...,*
by Fulke Greville, Lord Brooke.
With a lino cut frontispiece by the printer. Toronto, 1970. 12p. 10.8 x 17.8 cm. About 30 copies. Handset in Poliphilus and Blado. Magenta paper covers.

18. *Knoxville, summer 1915,* by James Agee.
Reprinted from *A Death in the family.* With three pen and ink drawings by Robert Montgomery. Toronto, 1970. 24p. 12.6 x 17.3 cm. 100 copies. Handset in Octavian and Extra Ornamented No. 2. Cinnamon paper covered boards.

19. *Digressions,* by Jan Schreiber.
Toronto, 1970. 32p. 20.5 x 11.3 cm. 90 copies. Handset in Joanna and Perpetua. Blue and gold hand marbled paper wrappers.

20. [*There's been a death in my family ...*] by W.O. Mitchell.
Toronto, 1970. 8p. 14.8 x 10.2 cm. About 75 copies. Handset in Octavian. Blue and gold hand marbled paper wrappers. (Issued without an imprint).

21. *Address from the book-collector to the book-reader,* by James Beresford.
Reprinted from *Bibliosophia; or, Book-wisdom,* 1810. Toronto, 1971. 16p. 16x11 cm. About 50 copies. Handset in Poliphilus and Goudy Bold. Green patterned paper covers.

22. *Character and symbol; Victor Hugo's alphabet,* by Victor Hugo.
Translated by Jean Wilson from *Voyage de 1839.* Toronto, 1972. 31 l. 10x10 cm. 100 numbered copies. Handset in Modern Condensed, Extra Ornamented No. 2, and a variety of wood types. Enclosed in a folded tan paper container. 40 copies issued for the 1972 Typocrafters meeting.

23. *Seer; poems,* by Richard Outram.
With six charcoal drawings by Barbara Howard. Toronto, 1973. 40p. 22.1x12.5 cm. 100 numbered copies; nos. 1-15 signed by the author and illustrator. Handset in Janson and Open Kapitalen. Nos. 1-15 in quarter golden brown morocco with red and purple hand marbled paper covered boards; the remainder in rust paper covers; enclosed in a rust paper slipcase.

24. *Laurels for the third muse: a selection of devices from early keyboard instruments.*
With an introduction by William Rueter. Toronto, 1973. 36p. 11.3x15.1 cm. 40 numbered copies. Handset in Poliphilus and a variety of display and text faces. Quarter cream paper with green and white paper covered boards.

25. *Henry Purcell,* by Gerard Manley Hopkins.
Toronto, 1974. 4 l. 11.3x15.1 cm. 70 numbered copies. Handset in Poliphilus. Folded grey paper covers.

26. *Prayers in a field; ten poems,* by Douglas Lochhead.*
With five drawings by Paulette Dennis. Toronto, 1974. 24p. 15x9.2 cm. 125 numbered copies; nos. 1-15 signed by the author and illustrator. Handset in Joanna. Nos. 1-15 in quarter black leather with grey, brown, and olive green patterned paper covered boards; the remainder in rust paper covers with pale brown wrappers.

27. *Buchstabenfreude: the delight of letters; a collection of quotations from the works of Rudolf Koch.**
Translated and with an introduction by Paul Hayden Duensing. With a scraperboard portrait by William Rueter. Toronto and Kalamazoo, Michigan, 1976. 8p., 20 l., 4p. 15.2x25.1 cm. 150 numbered copies; nos. 1-20 signed by the two printers. Handset in Jessen, Wilhelm Klingspor Schrift and a variety of display and text faces, including initial letters and calligraphic pages designed by the printers. Nos. 1-20 enclosed in a folded blue paper inner case with a blue and gold hand marbled paper covered slipcase; the remainder enclosed in a folded rust paper inner case with a black cloth slipcase. (Jointly printed and issued by the Aliquando Press and the Private Press and Typefoundry of Paul Hayden Duensing, Kalamazoo, Michigan).

28. *The shadow of the year; poems,* by Florence Wyle.*
With five wood engravings by Rosemary Kilbourn. Toronto, 1976. 32p. 23.8x15.4 cm. 125 numbered copies; nos. 1-15 signed by the artist. Handset in Trajanus. Nos. 1-15 (issued with an extra suite of four engravings hand burnished, signed and numbered by the artist) in quarter cream linen with olive green paper covered boards, and enclosed in a Moriki paper slipcase; the remainder in quarter tan linen with tan and white paper covered boards.

29. *An apology for printers,* by Benjamin Franklin.
Toronto, 1976. 12p. 18.9x10.6 cm. 140 copies. Handset in Janson and Vanity Fair. Mottled blue paper covers. 100 copies for inclusion in *Wrongfount 9*; 40 copies issued for issued for the 1976 Typocrafters meeting.

30. *Order touched with delight: some personal observations on the nature of the private press, with an account of the Aliquando Press,* by William Rueter.*
Toronto, 1976. 8p. 17.6x11.4 cm. 275 copies. Handset in Joanna and Castellar. Ochre paper covers.

31. *Music divine: ten poems of the 17th and 18th centuries in praise and celebration of music,*
compiled and with an introduction by William Rueter.
Toronto, 1977. 40p. 15.8x15.4 cm. 125 numbered copies. Handset in Octavian, Sistina, and a variety of ornaments. Quarter imitation vellum with olive green paper covered boards.

LATE AUGUST

Once more the blackbirds gather
with hoarse happy cries
And stalk about the dooryard.
The lawn is stained with pale
new-fallen leaves.
Trees stand, drowsy, under
smoke-white skies.
Over the dusty pasture drifts
a shimmering haze
Of goldenrod and purple asters swirl
in floods across the fields.
In hedges woodbine smoulders
and the sumac is a blaze
That lights the sleeping land.

28

personal pleasure, and the serious private printer does not work for hire.

The pleasures of the private press are many: the preservation of the 'art and mystery' of printing; the discovery and development of a personal ideal through craftsmanship and the use of materials; the choice and visual interpretation of a text which otherwise might not be printed; the maintenance of a distinct typographic individuality; the chance to experiment with letterforms and ornaments. Yet experimentation for its own sake need not be as important as the act of printing. As Paul Hayden Duensing remarks: *The kinetic pleasures of touch and dexterity, the colors of ink and paper, the odor of solvent may bring their own rewards without the burdensome obligation of sociological significance.*

Regretably, a private press needs money to add supplies and equipment or replace worn type, and quality materials are expensive. No printer can expect to be adequately remunerated for labour, but the press' material expenses should be recovered without recourse to the groceries fund. At the same time, the joy of working towards greater accomplishment, with total personal freedom - what Cobden-Sanderson called 'order touched with delight' - all this should outweigh considerations of financial recompense.

No one has expressed better than Rudolf Koch the joy and purpose of the printing art: *We are ... printers ... from conviction and from passion, not because our talents are too meager for other, higher calllings, but rather because the graphic arts stand in closest kinship to the highest professions.* Whatever emphasis is placed on the individual's involvement with the private press, it is the responsibility of the private printer to establish & steadfastly maintain his/her typographic goals; to work to capacity within physical and economic limitations; to grow culturally, intellectually, and artistically with one's press; and to enjoy to the fullest every facet of private printing.

THE ALIQUANDO PRESS WAS FOUNDED in December 1962, while the proprietor was an art school student, as a means of learning at first hand the fundamentals of typographic design, typesetting, printing, & binding. The first book was printed with borrowed type and equipment.

The Press' founding was inspired by the work of the incunabula printers, particularly Anton Koberger, by the serene beauty of the Doves Press books, and by the bold use of typographic elements in North American graphic design of the late 1950s. Basic equipment consisted of a used 8x5 Adana platen press, a fount of Bembo, a few ornaments scrounged from a hell-box, and a great deal of naïve enthusiasm. Only the enthusiasm has remained a constant in the Press' operation.

The first few productions painfully showed the inadequacies of the Adana press, but its portability was appreciated

30

32. *Oda a la typografía. Ode to typography,* by Pablo Neruda.
Translated by Carlos Lozano. Toronto, 1977. 24p. 14.5 x 14.5 cm.
80 numbered copies. Handset in Janson and Neuland. Orange paper covers.

33. *De edele kunst van koekvergulden.*
The noble art of cookie gilding, by Hildebrand.
With a foreword and six lino cut illustrations by the printer.
Translated by G.J. Terpstra. Toronto, 1977. 12p. 17.8 x 12.5 cm.
100 copies. Handset in Scotch Roman and Phidian Revised.
Gold paper covers.

28

BLUE R PRESS, Ottawa, 1961 – 1965
Robert and Frances Rosewarne, proprietors

'Bob and I, both printmakers, needed a press of our own. In Westport Bob and an artist friend from the Queen Street Studios finally found the "Blue R" at the *Westport* [Ont.] *Mirror.* It was a beauty, with Greek column supports for the bed with vestiges of blue and gold paint on the name plate. It was a Taylor-Washington, very similar to the one shown as William Lyon Mackenzie's in one of the Toronto Museum's publications. One of the uprights had even been smashed which unfortunately made it erratic for printing (smashed by the Family Compact and reborn as the Blue R, I fancy). Bob bought Carter's reprint of Moxon and we set to work. Jay Macpherson gave us two Emblem Books to do; Bob did the illustrations for both books. Then in May 1965 the studio burnt and the beautiful Blue R Press was damaged too much for our pocket book to repair. The last I heard of the Blue R was that it was in Nesbitt's Engineering Barns waiting for reconstruction.'
FRANCES ROSEWARNE

34. *Wind in a rocky country,* by Alden A. Nowlan.*
With seven lino cut illustrations by the printer. Ottawa, 1961. 28p. 23.7 x 15.8 cm. 300 copies. Handset in Lanston Light Gothic and Franklin Gothic Condensed. Tan paper wrappers. (Published by Emblem Books, Toronto).

35. *The blur in between, poems 1960-61,* by Alfred Purdy.*
With nine lino cut illustrations by the printer. Ottawa, 1962. vi,26p. 16.1 x 24.6 cm. 300 copies. Handset in Lanston Light Gothic. Grey sugar-paper covers with ivory paper wrappers. (Published by Emblem Books, Toronto).

9

AT THE FAIR

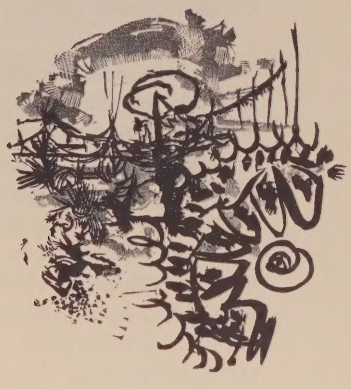
Terry and I at the Fair
won everything—
we filled the car

with green-eyed bears,
black jackasses with red-lined ears
and one old tiger with horsehair
whiskers that tickled

my neck, there was barely room
left for us:

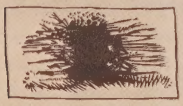
we got drenched,
running to the car,
and sat there,
laughing crazily among our queer beasts,

as the empty Ferris wheel
went around
and around
in the rain.



34

THE BLUR IN BETWEEN



ALFRED PURDY

35

BRANDSTEAD PRESS, Carlisle, 1967 –
Géry Brender à Brandis, proprietor
Carlisle, Ontario LOR 1HO

'When I began producing books I saw them as the ideal presentation for my blockprints: compared with framed prints on a wall the prints in a book are more immediate, with no intervening glass. There is the surprise as each page is turned. Gradually I became more interested in building to a visual climax, the time element never possible in single prints. Now I see a book, not as a collection of individual prints bound together, but as one unified work of art, with visual and intellectual and tactile dimensions enriching each other. The book as a medium also gives me scope to indulge most of my interests: papermaking, engraving, typesetting, printing, binding, spinning, dyeing, and weaving.'
GÉRY BRENDER À BRANDIS

36. *Seasons turning; three villanelles,* by Marianne Brandis.
With twenty wood engravings by the printer. Carlisle, 1969. 30p. 24.2 x 16 cm. 150 numbered copies. Handset in Della Robbia. Unbleached Russian linen covered boards.

37. *A miscellany of prints & poems,* by G. Brender à Brandis, Marianne Brandis, Althea I. Tyndale and Lionel F. Willis.
With twenty-seven wood engravings and lino cut illustrations by the printer. Carlisle, 1970. 80p. 24.4 x 16 cm. 158 numbered copies. Handset in Della Robbia. Unbleached Russian linen covered boards.

38. *Pekoo, the cat who talks,* by Madzy Brender à Brandis.
With twenty-five lino cut illustrations by the printer. Carlisle, 1971. 34 folded p. 24.3 x 16 cm. 250 numbered copies. Handset in Kennerley and Della Robbia. Turquoise, red or white paper covered boards.

39. *A sense of dust,* by Marianne Brandis.*
With seven wood engravings by the printer. Carlisle, 1972. 52p. 18.1 x 12 cm. 300 numbered copies. Handset in Kennerley and Della Robbia. Dark brown paper covered boards; bound by either the printer or Ina Vrugtman. See also item B19.

40. *Artifacts,* seventeen illustrations
and two initial letters lino cut by the printer.*
Carlisle, 1972. 44p. 26x20 cm. 15 numbered copies. Handset in Della Robbia and Kennerley. Linen covered boards; the linen spun, dyed in various colours and hand woven by the printer.

41. *Flower prints,* [*nine*] *wood engravings,*
by G. Brender à Brandis.
Carlisle, 1974. 14 l. 20x13 cm. 5 numbered copies. Handset in Della Robbia. Linen covered boards; the linen spun, dyed in various colours and hand woven by the printer.

42. *Mingling uneasy; selected poems,* by Margaret Lang.*
With twelve wood engravings by the printer. Carlisle, 1974. 26 l. 26.1x19.9 cm. 60 numbered copies. Handset in Della Robbia. 16 (?) copies in linen covered boards, the linen spun, dyed in various colours and hand woven by the printer; the remainder in yellow and beige batik silk covered boards, the silk worked by Ann Suzuki and Fay Dubois.

43. *The little song,* by R.D. MacKenzie.
With thirty wood engravings by the printer. Carlisle, 1975. 52p. 15.3x11.5 cm. 100 numbered copies. Handset in Della Robbia. Unbleached Russian linen covered boards.

44. *This book ...,* compiled by G. Brender à Brandis.
Carlisle, 1976. 28p. 25.4x15 cm. 52 numbered copies, signed by the printer. Handset in a variety of wood types and ornaments. Dark brown paper covered boards.

45. *Notes from stone voices; poems,* by R.J. Tremain.*
With eighteen wood engravings by the printer. Carlisle, 1976. 36p. 19.6x12.8 cm. 120 numbered copies. Handset in Kennerley. Unbleached Russian linen covered boards, the linen tie dyed in various colours by Norma Waters.

46. *April snowstorm,* by Madzy Brender à Brandis.*
With thirteen wood engravings by the printer. Carlisle, 1977. 22 l. 12x9.5 cm. 60 numbered copies. Handset in Della Robbia and Kennerley. Nos. 1-20 printed on cream paper with rose endpapers, both papers handmade by the printer. Beige Irish linen covered boards.
See also item C3.

47. *Larkspur and lad's love,* edited and with a foreword by Clare MacCulloch.
With nineteen lino cut illustrations by the printer. Carlisle, 1977. 26x20 cm. 150 numbered copies. Handset in Della Robbia and Kennerley. Rust, black and gold batik covered boards; light brown cloth slipcase.

a wasp
rasps deliberate, mulching
weather from your fibres.
an involuntary
shudder, and your day
ends hard.

Homestead at Mountsberg

time-blended by
some ninety years' growth
that lilacs you in, half-
house bizarre, you squat dumb
in secrets: Canada West hand-
blowns and smithied
door irons.

45

From a coop in a corner two fierce eyes glared at the little owl. Percy, the bantam rooster, didn't trust Little Owl at all, for, in a nest near his perch Penny, his partridge-coloured wife, had just hatched out six fluffy chicks.

46

COACH HOUSE PRESS, Toronto, 1964 –
Stan Bevington, proprietor
401 (rear) Huron Street, Toronto, Ontario M5S 2G5

'Coach House Press begins with Stan Bevington. After studying for a fine arts degree from the University of Toronto, financed in part by work at various printing houses across Canada, Mr. Bevington studied for a year at the Ontario College of Art. There he attended a series of lectures on typography. That same year, 1964, McClelland and Stewart published the last of a series of Canadian poetry books under the personal direction of Frank Newfeld, still seen as a landmark of book design in Canada. Inspired by this example, Mr. Bevington began his own press in February, 1965, handsetting and printing in the old craft tradition ... Mr. Bevington has always been devoted to print as art, to the book as art object. What he publishes, as compared to its design and printing, is perhaps secondary ...'
JOANNE KRAEMER, *Coach House Press*, 1975

48. *Why typography: remarks by Carl Dair ...*
Toronto, 1964. 12p. 17.5 x 11 cm. 100 (?) copies. Handset in Bodoni, Bembo, Cloister Old Style and Cochin Open. Blue paper wrappers. (Printed and issued jointly by Stan Bevington at the Coach House Press, William Rueter at the Aliquando Press, and Vincent Rueter at the Village Press). Issued for inclusion in *Wrongfount 3*. See also items 8 and 149.

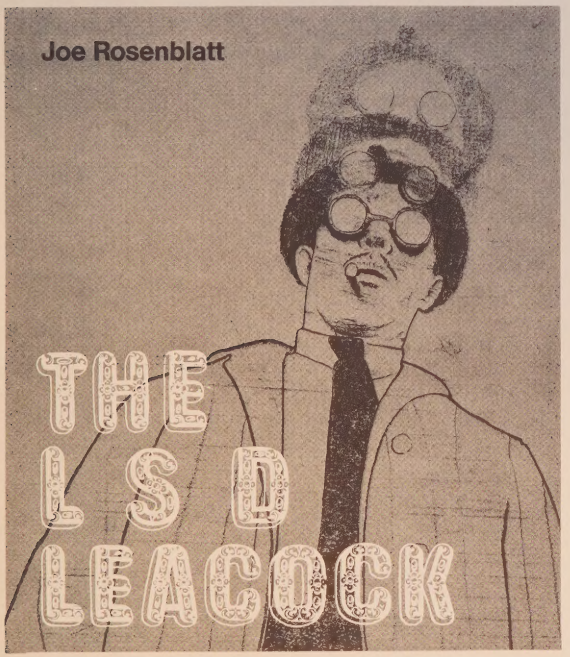
49. *Das narren Schyff: the ship of fools, a prologue.*
With title and nine woodcut illustrations reproduced by silkscreen. Toronto, 1965. 12p. 19.2 x 10.5 cm. 100 copies. Handset in Bembo. Brown paper covers. Issued for inclusion in *Wrongfount 3*.

50. *Man in a window,* by Wayne Clifford.*
With seventeen silkscreen illustrations by Dennis Reid and a silkscreen cover photo design by the printer. Toronto, 1965. 72p. 20 x 12.5 cm. 300 copies. Handset in Bembo. Grey paper wrappers.

51. *Eighteen,* by Wayne Clifford.
Toronto, 1965. 20p. 12.6 x 20.4 cm. 25 numbered copies, signed by the author. Handset in Bembo. Brown paper covers.

52. *The LSD Leacock; poems,* by Joe Rosenblatt.*
With eighteen illustrations by R. Daignealt. Toronto, 1966. 52p. 19.5 x 16.3 cm. 500 copies. Machineset by the printer in Linotype Helvetica with four-line Rounded Ornamented. Green paper wrappers.

53. *New wings for Icarus; a poem in four parts,* by Henry Beissel.*
With ten illustrations by Norman Yates. Toronto, 1966. 48p. 23.2 x 12.2 cm. 500 copies, nos. 1-50 numbered and signed by the author and illustrator. Machineset by the printer in Linotype Helvetica with Eros. Blue paper wrappers.



52

23

The Lord is my shepherd;
I shall not want.

He maketh me to lie down in green pastures:
he leadeth me beside the still waters.

He restoreth my soul:
he leadeth me in the paths of righteousness
for his name's sake.

Yea, though I walk
through the valley of the shadow of death,
I will fear no evil:
for thou art with me;
thy rod and thy staff they comfort me.

Thou preparest a table before me
in the presence of mine enemies:
thou anointest my head with oil;
my cup runneth over.

Surely goodness and mercy shall follow me
all the days of my life:
and I will dwell
in the house of the Lord
for ever.

COMMONPLACE PRESS, Toronto, 1971 —
Nelson Adams, proprietor
Box 597, Station P, Toronto, Ontario M5S 2T1

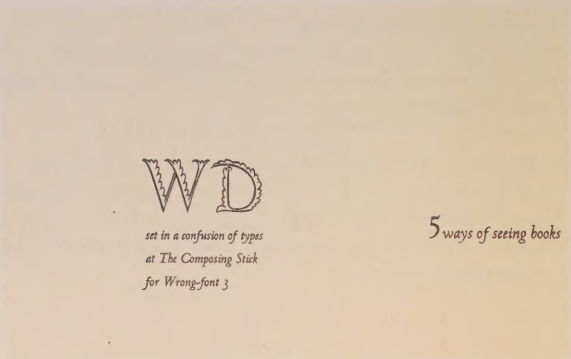
54. *The Odyssey: a modern sequel, 2.1-464,*
by Nikos Kazantzakis.*
Toronto, 1971. 16p. 30.5x22.2 cm. 50 copies. Handset in Italian Old Style Wide. Sewn without covers. (Issued without an imprint).

55. *Sonnets by Shakespeare.*
Toronto, 1975 (?) 12 l. 17x12.5 cm. Handset in Poliphilus.
Each sonnet issued separately in a kraft envelope. (Issued under the imprint 'Nelson Adams').

56. *XII psalms, printed in memory of Peter E. Sheehan.**
Toronto, 1976. 12 l. 38.5x20 cm. 50 numbered copies. Filmset in VIP Aldus. Printed on a unique batch of beige paper, handmade by Andrew J. Smith of O Handmade Paper, Beaverton. Folded brown paper envelope. See also item C11.

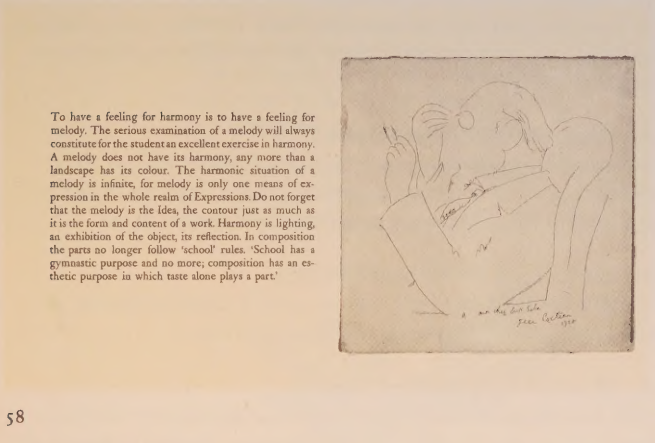
THE COMPOSING STICK, Toronto, 1960s
Willa Dair, proprietor

57. *5 ways of seeing books.*
Toronto, 1965. 12p. 10.8x8.7 cm. 100 (?) copies.
Handset in a variety of typefaces. Stapled without covers.
Issued for inclusion in *Wrongfount 3.*



ELIZABETH CUNNINGHAM, Toronto, 1973
Elizabeth Cunningham, proprietor

58. [*An Erik Satie whimsical*]*
With two mounted illustrations. Toronto, 1973. 36p. 16.5 x 15.2 cm. 59 copies. Handset in Janson Roman. Beige raw linen paper wrappers made by Andrew J. Smith of O Handmade Paper, Toronto; enclosed in a linen pouch, woven in various colours by Elizabeth Cunningham. See also item C8.


To have a feeling for harmony is to have a feeling for melody. The serious examination of a melody will always constitute for the student an excellent exercise in harmony. A melody does not have its harmony, any more than a landscape has its colour. The harmonic situation of a melody is infinite, for melody is only one means of expression in the whole realm of Expressions. Do not forget that the melody is the Idea, the contour just as much as it is the form and content of a work. Harmony is lighting, an exhibition of the object, its reflection. In composition the parts no longer follow 'school' rules. 'School has a gymnastic purpose and no more; composition has an esthetic purpose in which taste alone plays a part.'

58

GAUNTLET PRESS, Toronto, 1960 —
Richard and Barbara Outram, proprietors
c/o Hugh Anson-Cartwright, 229 College St., Toronto, Ont. M5T 1R4

'"Therefore I print; nor vain my types shall be:"
This frass, Beelzebub, if one can gauge
Decorum to a hair, may turn the page
To Human Sacramental saving rage.'
RICHARD OUTRAM

59. *Paradox,* by Richard Outram.
With a wood engraving by Barbara Howard. Toronto, 1970. 4 folded p. 22.8 x 15.1 cm. 50 numbered copies. Handset in Bembo. Moss green paper wrappers.

60. *Creatures,* by Richard Outram.*
With twelve wood engravings by Barbara Howard. Toronto, 1972. 16 folded p. 24.6 x 15.8 cm. 60 numbered copies. Handset in Bembo and Cochin Open. Orange or green marbled paper wrappers.

61. *Cat basking,* by Richard Outram.
Toronto, 1973. 4p. 17.7 x 12.3 cm. 50 copies. Handset in Bembo. Gold-flecked coral or green marbled paper wrappers.

62. *Thresholds,* by Richard Outram.
With two mounted wood engravings by Barbara Howard. Toronto, 1973. 24p. 22.1 x 13.8 cm. 70 numbered copies. Handset in Bembo and Cochin Open. Quarter black buckram with coral and pink marbled paper covered boards.

63. *Smart's croon,* by Richard Outram.
With two wood engravings by Barbara Howard. Toronto, 1974. 4p. 24 x 15.2 cm. 40 copies. Handset in Bembo and Cochin Open. Blue and gold marbled paper wrappers.

64. *Locus,* by Richard Outram.*
With twenty-six wood engravings by Barbara Howard. Toronto, 1974 32 folded p. 22.1 x 13.8 cm. 80 numbered copies. Handset in Bembo and Cochin Open. Quarter green or red cloth, with fore-edge strip, with blue and red marbled paper covered boards.

SPECULATION

SUPPOSE these voracious Dragon-fly larvae
Were granted something of our consciousness:
Would their God also deem it essential
To veil this shimmering, evident creature
Pinking the water, incredibly fecund,
Their true Imago, perpetually from them;
Held imperceptible, like our Demons
Or unidentifiable save as a commonplace;

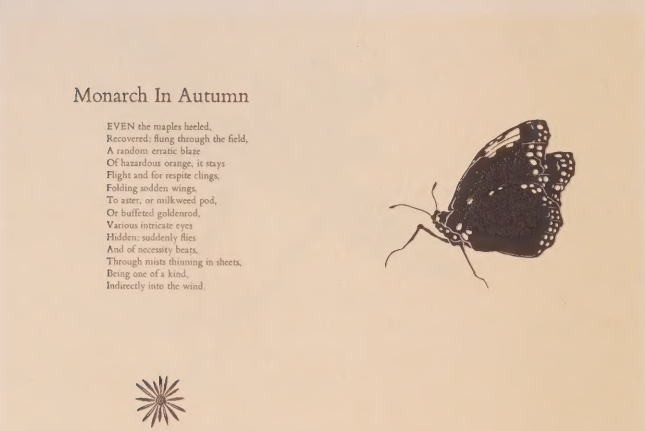
Or would It be, still, in Its variant element,
A virtually unimaginable form
Of a scrupulous alternate Prudence?

65. *Bittersweet,* by Richard Outram.
With a wood engraving by Barbara Howard. Toronto, 1975. 4p. 25.8 x 15.6 cm. 30 copies. Handset in Bembo. Red and purple marbled paper wrappers.

66. *Arbor,* by Richard Outram.*
With nine wood engravings by Barbara Howard. Toronto, 1976. 16 folded p. 22 x 15 cm. 60 copies. Handset in Bembo and Cochin Open. Quarter black buckram with brown, green, and coral marbled paper covered boards.

67. *Kindness,* by Richard Outram.
With two wood engravings (including a repeat ornament) by Barbara Howard. Toronto, 1977. 8p. 12.4 x 9 cm. 40 copies. Handset in Bembo. Rose, green and navy marbled paper wrappers.

68. *Gardener,* by Richard Outram.
With a wood engraving by Barbara Howard. Toronto, 1977. 4p. 25.5 x 18.5 cm. 40 copies. Handset in Bembo. Beige and black marbled paper covers.


Monarch In Autumn

EVEN the maples heeled,
Recovered: flung through the field,
A random erratic blaze
Of hazardous orange, it stays
Flight and for respite clings,
Folding sodden wings,
To aster, or milkweed pod,
Or buffeted goldenrod,
Various intricate eyes
Hidden: suddenly flies
And of necessity beats,
Through mists thinning in sheets,
Being one of a kind,
Indirectly into the wind.

GOLDEN DOG PRESS, Toronto, 1933 – 1939
J. Kemp Waldie, proprietor

69. *Lutetia,* by Kemp Waldie.*
Toronto, 1933. 8p. 36.4x22.2 cm. 50 (?) copies. Handset in Lutetia and various other faces. Blue and grey paper covers.

70. *The press that never was: a true story of two printers who set out for the new found lands during 1517,* by Kemp Waldie.
With two drawings by Laurence Hyde. Toronto, 1933. 4 folded p. 29.1x23 cm. 40 (?) copies. Handset in Lutetia. Blue and grey covers.

71. *Første jule.*
With two drawings by Laurence Hyde. Toronto, 1933. 8p. 28.8x22.7 cm. 200 copies. Handset in Lutetia. Metallic silver paper covers.

72. *The life history of an O. Henry rarity: the Rolling Stone,* by Fanny E. Ratchford.
Toronto, 1934. 4p. 26.5x21.5 cm. 1700 copies. Handset in Perpetua. Issued for inclusion in *The Colophon,* vol. 5, part 17, 1934.

73. *Le manoir de Repentigny,* by Hazel Colville.
With lettering by A. Scott Carter and two illustrations by Henry J. Hulot. Toronto, 1934. iv, 8p. 25.3x16 cm. Handset in Lutetia. Rose paper covers.

74. *Early printing in Canada,* by Marie Tremaine.
With an illustration by Wendell Lawson and five display initials by A. Scott Carter. Toronto, 1934. vi,18p. 23.3x15.1 cm. Handset in Lutetia, Blado, and Perpetua. Light blue paper covers. Issued for inclusion in *Philobiblon,* Vienna.

75. *The wooden star,* by Marcel Schwab.
With title page hand lettered in red (by A. Scott Carter?)
Translated by Freida Waldie. Toronto, 1934. iv, 20p. 22.6x14 cm. 2 copies. Handset in Centaur. Full green or blue morocco, the green copy bound by Douglas Duncan. See also item B4.

76. *Engravings for Macbeth: 14 wood engravings,* by Laurence Hyde.*
Toronto, 1939. 22 l. 31.6x22.7 cm. Handset in Janson.
Spiral bound in metallic silver paper covers.

Actus Quartus. Scena Prima

Thunder. Enter the three Witches.

1 Thrice the brinded Cat hath mew'd.
2 Thrice, and once the Hedge-Pigge whin'd.
3 Harpier cries, 'tis time, 'tis time.
1 Round about the Cauldron go:
In the poysond Entrailes throw
Toad, that under cold stone,
Dayes and Nights, ha's thirty one:
Sweltred Venom sleeping got,
Boyle thou first i'th'charmed pot.
All. Double, double, toile and trouble;
Fire burne, and Cauldron bubble.
2 Fillet of a Fenny Snake,
In the Cauldron boyle and bake:
Eye of Newt, and Toe of Frogge,

GRYPHON PRESS, Guelph, 1974 –
University of Guelph, proprietor; operated by Peter Taylor
c/o Peter Brigg, Department of English, University of Guelph, Guelph, Ontario N1G 2W1

'The Gryphon Press is a late nineteenth-century platen letterpress manufactured by the Challenge Machine Company of Chicago, Illinois. Approximate size: 5 ft. tall, 4 ft. wide. Purchased in 1971 from the *Durham* [Ont.] *Chronicle*, the press presently resides on the campus of the University of Guelph with its original ancillary equipment: proof press, rollers, type cabinets, trays, leading, and an assortment of wood and metal typefaces.

The purchase of this press by the University was designed to encourage antiquated printing skills in interested faculty and students. Although there have been months when the Press remained idle, its career has flowered under the care of a few devoted printers. Production has developed from single page broadsheets to fully bound hardcase books ...

The future of the press will incorporate a larger range of printing tasks and the use of the equipment as a teaching aid in extension education. The name of the press was chosen for its antiquity and its common association with the University of Guelph.'

PETER TAYLOR

77. *Three fires down: a collection of poems.*
With a woodcut frontispiece by Julia Wallace. Guelph, 1974. 24 l. 27.9x21.5 cm. 100 copies. Handset in Goudy Medium and De Vinne. Red paper covers.

78. *First epistle to Dr. Torr; a poem in cowardly couplets, in three books,* by Peter Taylor.*
Guelph, 1976. 36 l. 26.7x21 cm. 224 numbered copies. Handset in Della Robbia and Goudy Old Style. Quarter dark green linen with beige linen covered boards.

First Epistle to Dr. Torr

A
Poem in
Cowardly Couplets

IN THREE BOOKS

The Author
PETER TAYLOR

Printed & Bound by *A. Brittle*,
At the Sign of the *Gryphon*, off Trent Lane,
Next door to the *Bullring*, Guelph,
MCMLXXVI

GUILD OF HAND PRINTERS, Toronto, 1959 –
51 Holland Ave., Toronto, Ont. M4B 2C7

'The Guild of Hand Printers was launched in 1959 by five charter contributors: the late Carl Dair, The Orchard Press; Gus Rueter, the Village Press; Harold D. Kurshenska, The Purple Partridge Press; E.J. Mulrooney, The Clipper Press and John Robert Columbo, the Hawkshead Press.

The Guild is a group who have a craftsmanly interest in printing and its allied arts and print for pleasure and not particularly for profit. They are concerned with the preservation of their craft and wish to promote an appreciation of work printed as much as possible by hand.'
DONALD DUNCAN

79. *Wrongfount 1: the collection of Canadian private printing from the Guild of Hand Printers.*
Toronto, 1960. 11 items. 30.4 x 22.8 cm. Enclosed in a kraft paper envelope. Contributions from: Curlew Press, Gus Rueter, Hawkshead Press, Herbert Cranford, Herity Press, Jean and Doug Molson at the Purple Partridge Press, John M. Bauer, Orchard Press, Presses Erasmus, Purple Partridge Press.

80. *Wrongfount 2: a portfolio of printed pieces.*
Don Mills, 1963. 12 items. 22.8 x 38 cm. 150 copies. Enclosed in a cardboard envelope. Contributions from: Ampersand Press, Blue R Press, Carl Morrison, Donald Duncan, E.J. Mulrooney, Heinrich Heine Press, Leslie and Philip Smart, Village Press, Vincent Rueter, Willow Green Press.

81. *Wrongfount 3.*
Don Mills, 1965. 18 items. 27.2 x 32.9 cm. 150 copies. Enclosed in a folded manila envelope. Contributions from: Aliquando Press, Carl Morrison, Coach House Press, Composing Stick, Dennis Reid, Donald Duncan, Falling Sauk Press, J. Peter Williamson, Molly Smart, Paroquet Press, Peterkin Press, Stan Bevington and Bill and Vincent Rueter, Vincent Rueter, Willow Green Press.

82. *Wrongfount 4: the fourth collection of printed pieces.*
Don Mills, 1966. 22 items. 41.8x28.5 cm. 85 (?) copies. Enclosed in a manila envelope. Contributions from: Aliquando Press, Art Press, Carl Morrison, Don Duncan, Falling Sauk Press, Fiddlehead Press, Green Button Press, Heinrich Heine Press, Juzo Takaoka, Leslie Smart, Mollie Smart, Orchard Press, Paroquet Press, Pat Gangnon, Peterkin Press, Roger Ascham Press, Saturday Morning Press, Slap-Happy Hobby-Press.

83. *Wrongfount 5: The MacKenzie poems (William Lyon MacKenzie rides again!).*
Don Mills, 1967. 21 items. 22.8x15.1 cm. 125 copies. Enclosed in a magenta paper envelope. Contributions from: (in order) Pantry Press, Willow Green Press, Quaker Press, John Robert Colombo, Roger Ascham Press, Massey College Press, D/Kin Press, Heinrich Heine Press, Larry Smith, Slap-Happy Hobby-Press, Dennis Reid, Fiddlehead Press, Carl Morrison, Orchard Press, Peterkin Press, Ten Acres Press, Paroquet Press, Langridge Productions, Green Button Press, Saturday Morning Press, Judy Fralick.

84. *Wrongfount 6: Carl Dair in quotes.**
Don Mills, 1968. 23 sections. 30.4x22.8 cm. 225 copies. Bound at the University of Toronto Press in orange cloth covered boards. Contributions from: (in order) Cooper & Beatty Ltd., Toronto, Peter Dorn, Provincial Library Service, Langridge Productions, Aliquando Press, At the Sign of the Pen and Press, Purple Partridge Press, Leslie Smart, D/Kin Press, Quaker Press, Willa and John Leeder, Quadrats, Willow Green Press, Morrison Press, Martin Meslin Associates Ltd., Toronto, Judith Fralick, Saturday Morning Press, Green Button Press, Fiddlehead Press, Slap-Happy Hobby-Press.

85. *Wrongfount 7.*
Toronto, 1970. 12 items. 24x38 cm. 100 (?) copies. Enclosed in a kraft paper envelope. Contributions from: Acorn Press, Aliquando Press, At the Sign of the Pen and Press, Judith Fralick, Langridge Productions, Larchwood Press, Leslie Smart, Paul and Donald Duncan, Peterkin Press, Saturday Morning Press, Slap-Happy Hobby-Press, Three Fathom Press.

86. *Wrongfount 8: Aspects of Canadian printing.*
Toronto, 1973. 11 items. 30.3 x 25.5 cm. 100 copies. Enclosed in a folded double red and blue paper envelope. Contributions from: At the Sign of the Pen and Press, Dennis Milton, Don Duncan, Heinrich Heine Press, Langridge Productions, Larchwood Press, Nelson Adams, Purple Partridge Press, Saturday Morning Press, Slap-Happy Hobby-Press, Yellow House Press.

87. *Wrongfount 9: This is Wrongfount 9 ... being a sparse collection of ephemera pertinent to the USA bicentennial.*
Toronto, 1976. 7 items. 27 x 21.4 cm. Enclosed in a triple folder of turquoise, white and pink paper, and issued in a white envelope. Contributions from: Abraxus Press, Aliquando Press, Donald Duncan, Langridge Productions, Larchwood Press, Presses Erasmus, Purple Partridge Press.

From a letter by Carl Dair, Jamaica, 19/1/67

Dear Katklobbering Kurschenska:

Just a note to acknowledge yours of 19th, with the news that you got it instead of Cooper's* coccyx. Like I say, better a busted thumb than a busted bum.

*Cooper Black 83 cut.

HAWKSHEAD PRESS, Kitchener and Toronto, 1958 – 1961
John Robert Colombo, proprietor

'I operated the Hawkshead Press from 1958 to 1961, approximately, naming it after the range of mountains in Western England from whose peaks William Wordsworth dedicated his life to art. A romantic dedication, surely, for a small Adana handpress and a much larger Challenge-Gordon treadle press ... plus an idea, that being to explore the relationship between form and content in a typographic fashion and to print but not publish my own poems and those of my friends. At the same time it provided a smooth transition from graduate school to the world of professional publishing, and it acted as an alternative to the First Floor Club and The Bohemian Embassy where the stress was on not the printed but the spoken word. Looking back on that period (documented in *McMaster University Library Research News,* February, 1971) and on what was to follow (written up in the Vancouver Art Gallery's *Vanguard,* May, 1977), I realize now that it was while working manually with type that I discovered for myself the possibilities inherent in found poetry. Will I ever revive the Hawkshead imprint? Only when I sense that a discovery of similar moment awaits me ...'

JOHN ROBERT COLOMBO

88. *Blessed be he: a tribute to Alexander Watt,*
edited from his writings by John Robert Colombo.*
Kitchener, 1958. vi,6 l. 22.3 x 10.8 cm. 126 copies, some signed and numbered by the author. Handset in Century Old Style, Libra and Raffia. Blue or grey paper covers.

89. *This studied self,* by John Robert Colombo.
Kitchener, 1958. 20p. 15.3 x 10.2 cm. 107 copies.
Handset in Century Old Style and Bodoni. Tan paper covers.

90. *Variations,* by John Robert Colombo.
Kitchener, 1958. 6,xxii p. 13.2 x 18.2 cm. 100 copies,
signed by the author. Handset in Century Old Style and Caslon.
Blue paper wrappers.

91. *This citadel in time,* by John Robert Colombo.
With a lino cut frontispiece by Andy Bregg. Kitchener, 1958. 4,xii p. 20.2x22.1 cm. 128 copies, signed by the author. Handset in Spectrum and Goudy. Brown paper covers.

92. *Poem and other poems,* by John Robert Colombo.
With a lino cut illustration by Catherine Arthur. Toronto, 1960 (?). 12p. 15.8x12 cm. 50 copies. Handset in Spectrum and Libra. Sewn without covers.

93. *Double Persephone,* by M.E. Atwood.*
With a lino cut illustration. Toronto, 1961. 16p. 16.6x12.7 cm. Handset in Spectrum. Cream paper covers.

93

HEINRICH HEINE PRESS, Don Mills and Kingston, 1963 –
Peter Dorn, proprietor
72 Queen's Crescent, Kingston, Ontario K7L 3N6

'It started all very simply. No magic kiss, no philosophy, no manifesto. Here I was, working as a journeyman compositor, with everyone telling me how to set type – badly. The great pacifier was that I got paid union scale every Friday. Only it happened that a Carl Dair lived in Toronto, a Gus Rueter, a Harold Kurschenska, a John Robert Colombo, and there existed (sort of) a Guild of Hand Printers.

These people loved type and the bite of print as I found out at one of their "meetings" in a Willowdale backyard, to which a friend dragged me. Sitting in the grass they cursed this particular ink and loved that particular paper, had troubles with swollen rollers, and had another beer.

This was real. I rushed to rescue a table top 10 x 6½ Chandler and Price that I had seen in a bookstore. The Guild wanted to issue another portfolio, *Wrongfount 2,* and I wanted to be with them.

Type? Type was not a big problem. Every night a pocketful of 14 point Bembo italic found its way out of the type shop I worked for until the proprietor mentioned that any "bedroom-printer" working for him was automatically fired. After I painstakingly explained that I was not so much interested in turning out wedding invitations, but that I was publishing and printing a small, limited edition of poetry by Joe Rosenblatt, who at that time worked unloading freight cars, we came to an agreement. My boss would supply me with all the type and spacing material needed for the project, including a couple of California job cases, in return for a small credit line in the colophon. I happily agreed. And this was the "material" birth of the Heinrich Heine Press.

When a child in Germany, during World War II, my parents managed to hide the collected works of Heinrich Heine, which were then banned, in the far corner of the bookshelf. And as a forbidden fruit tastes good, so does a forbidden writer.

Heine's writings, poetry, and ideology delighted and enlightened me. He became a personal, meaningful experience,

in the same way, I feel, that private printing is a personal experience, printing meaningful things. These feelings make up the "idealistic" birth of the Heinrich Heine Press.'
PETER DORN

94. *Voyage of the mood,* by Joseph Rosenblatt.
Don Mills, 1963. 20p. 20.5 x 10 cm. 200 copies. Handset in Bembo. Blue paper covers. Issued for inclusion in *Wrongfount 2.*

95. *Selected poems of Heinrich Heine.*
Translated by Barker Fairley. With a line cut reproduction of a drawing by W. Hensel. Don Mills, 1965. 22p. 25.6x18.3 cm. 135 copies. Set in Bembo: the German text by machine; the English text in italic by hand, with display handset in Neuland. Cream paper covers. Issued for inclusion in *Wrongfount 3.*

96. *Miraculous montages,* by John Robert Colombo.*
With four drawings by Don Jean-Louis. Don Mills, 1967. 20 l. 29.5 x 18.3 cm. 150 numbered copies, signed by the author, illustrator and printer. Machine set in Linotype Optima. Enclosed in a white cardboard partfolio.

97. *Legends; twelve original colour block prints,* by Aba Bayefsky.
With a foreword by Humphrey Milnes. Don Mills, 1969. 19 l. 51.3 x 39.3 cm. 150 numbered copies, signed by the artist. English and French text filmset in Linofilm Cartier; Cree text handset in Cree. Enclosed in a box of corrugated cardboard designed and made by William Poole; the box enclosed in a gold, turquoise, purple, or orange burlap pouch.

98. *Reflections on love,* by Stephanie J. Nynych.*
With twenty-one drawings by Jennifer Ryder-Jones. Don Mills, 1969. 56p. 26.5 x 20.9 cm. 193 numbered copies, signed by the author. Machine set in Monotype Scotch Roman. Handbound by Anton Lucas in white cloth covered boards. See also item B28.

99. *Poems of 1922 or not long after,* by Barker Fairley.
Don Mills and Kingston, 1972. 64p. 22.1 x 14.8 cm. 150 numbered copies, signed by the author and printer. Machine set in Sans Serif Light. Bound at the University of Toronto Press in black cloth covered boards.

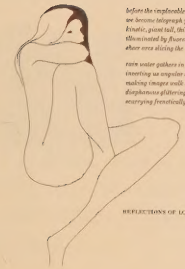
EPICEDIUM

o burn
burn slowly
the joint grease of my bones
that they be still and locked.

seal bone to socket that they seize
like ball bearings in axle-box.

with all hell's sulfur stoke mystical
bone fire on the midsummer night.

carve me a moat joined to Phlegethon
then Cereberus will guard me well,
for compounds in the experiment of love
reacted and produced me, chemical corpse.



REFLECTIONS OF LOVE

before the implacable rain begins in my city
we become telegraph poles horizontally propelled
kinetic, giant tall, thin at the tip
illuminated by fluorescent flashes of lightning
above area slicing the iridescent sky.

rare water gathers in streets in mirror formations
inverting us angular at our feet
making images walk like shadows,
Stephenson's glittering paper dolls
marrying frenetically in desultory haste.

in the world amidst music of the cenotaphs crowd
the oblong, flowing cadence of voices falters
on hooches like drift wood, in bars like derelicts,
figures with fugitive poses created by life's decree
compulsive law to love.

forms parallel eyes to reflect in infinity :
fibre of feeling, echo of being, echo of needing
explode boldly through oval apertures
into identical apertures
the telegram in shorthand, an alphabet of silence.

the lover studies the world from shielded mirrors
lying watchful in the same plane forward
always alert to the possibility of identification,
serpentarii eyes adjusted to transmit and receive,
geared to split second shutter timing.

tainted eyes trained to intercept nuances
seek anxiously, upon anxious faces
like predatory creatures in a season of drought,
the tainted mirrors which reflect their own
promises silvered mirror for love.

IMPRIMERIE DROMADAIRE, Toronto, 1976 –
Glenn and Anne Goluska, proprietors
46 Harbord Street, Toronto, Ontario M5S 1G2

'Imprimerie Dromadaire actually began in Chicago, where I was working for a foreign-language typesetting company and attempting, with little success, to print at home on a battered Poco proof press. Returning to Toronto to work at The Coach House Press, I found myself living in a veritable ghetto of hand printers, with Dreadnaught, Aliquando, and Coach House all within two or three blocks of our house. The encouragement and advice of Will Rueter, Stan Bevington, and especially Robert MacDonald, whose press I used initially, led to a spate of broadsides and other ephemera. Now we have a Vandercook in the kitchen and are currently printing a Russian short story. The press's main concerns are typography and letterforms, literature (particulary Russian) in translation, and an obsession with wood type. Forthcoming projects include translations of Mayakovsky, a wood type specimen book, and a specimen book of nineteenth-century Cyrillic type.'
GLENN GOLUSKA

100. *A Christmas chapbook*:
[12 electrotypes of 19th century schoolbook illustrations.]*
Toronto, 1976. 12p. 7.6x6.3 cm. About 75 copies. Handset in Bookman. White paper covers; enclosed in a dark blue sleeve.

IBEX

TIGER

LANGRIDGE PRODUCTIONS, Don Mills, 1945 –
May and John Langridge, proprietors
34 Cornerbrook Drive, Don Mills, Ontario M3A 1H6

' "Vanity, Vanity, thy name is Vanity"
Established in 1945, when instead of buying a refigerator, we bought the redoubtable Pearl (who was a dowager even then), mainly I suspect because I was enamoured of the English language and all the wonderful fun you could have juggling those twenty-six letters that make up our alphabet, and John was similarly hooked with the challenge of getting ink onto paper. Our whole effort has been ephemeral, monetarily unrewarding, and probably utterly useless, but it has provided us with countless hours of pleasure, and has, hopefully, brightened the day for many of our friends. Editions have run from limited editions of two copies, to as high as 250 copies.'
MAY LANGRIDGE

101. *Haiku and linocuts,* by May Langridge.*
With three lino cut illustrations by the author. Don Mills, 1970. 16p. 21.4x16.2 cm. 110 numbered copies. Handset in a variety of faces. Black paper covers. Issued for inclusion in *Wrongfount 7.*

102. *Charles Fothergill, 1782-1840, King's Printer: a tribute by 2 Canadians,* by May Langridge.*
With a lino cut portrait by the author. Don Mills, 1972. 26 l. 25.3x11.3 cm. 100 (?) copies. Handset in a variety of faces. Double covers of black, and white paper. Issued for inclusion in *Wrongfount 8.*

103. *Ballad,* by May Langridge.
Toronto, 1973 (?). 6 l. 14x11.6 cm. Handset in Binny Old Style, Kaufmann Script and a German wood type. Pale brown covers.

104. *Uncle Sam, you're a grand old man!* [by May Langridge]
Don Mills, 1976. 8p. 21.6x16.5 cm. 125 numbered copies. Handset in a variety of faces. Pink paper covers. Issued for inclusion in *Wrongfount 9.*

Charles Fothergill
1782 - 1840

King's Printer

A TRIBUTE

by
2 Canadians
1972

FOTHERGILL

MAD-REN PRESS, Toronto, 1976 –
Soren Madsen, proprietor
25 Liberty Street, Toronto, Ontario M6K 1A6

'The Mad-Ren Press was formed in 1976 with the kind help of William Poole of Poole Hall Press. Our objective at the press is to approach book and edition printing as an art form, not necessarily for the wall, but to be handled and fondled. We are striving for a blending of the pictorial work of the artist printmaker and the letterpress presentation of the author.'
SOREN MADSEN

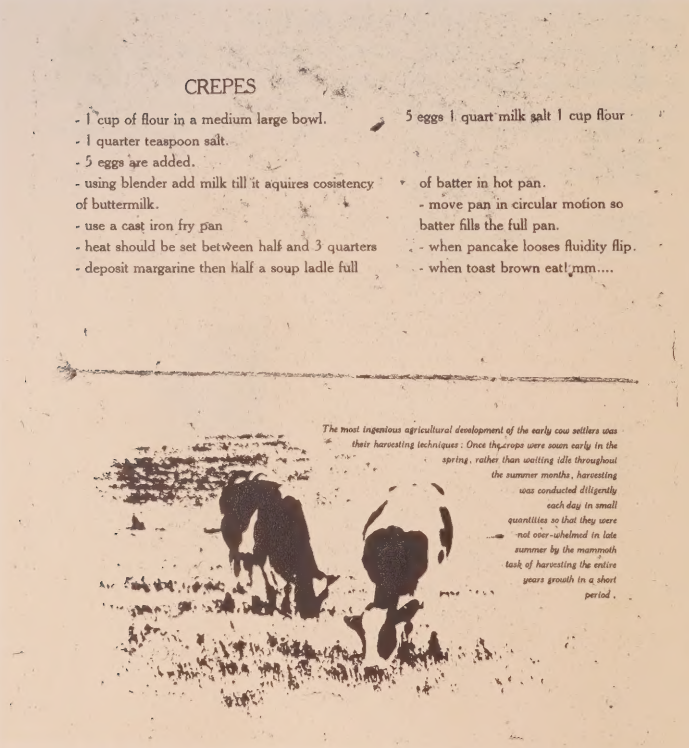
105. *Tall grows the eel-grass; poems,* by Donald Ellis.
With eight lithographs by Soren Madsen. Toronto, 1976. 20 l. 26 x 20 cm. 20 numbered copies. Handset in Palatino, Kennerley and Old Style Italic. Tea dyed Indian water colour paper covers.

106. *Cloud-drift; poems,* by Walter Sawron.*
With two serigraphs by Wendy Cain. Toronto, 1977. 12p. 21 x 15 cm. 15 numbered copies. Handset in Cheltenham and Kennerley Bold. Printed on pale grey flecked paper, and sewn into pale blue flecked paper covers, both handmade by Soren Madsen at the Mad-Rag Press. See also item C4.

Big man
sitting in your castle
of sand.
quickly comes the tide.

107. *Will of the wisp,* by Walter Sawron.
With three etchings by Olga Philip and four lithographs by Soren Madsen. Toronto, 1977. 16p. 16 x 14 cm. 20 numbered copies. Handset in Cheltenham. Printed on pale blue-green paper, and sewn into pale grey-green paper covers, both handmade by Soren Madsen at the Mad-Rag Press. See also item C6.

108. *Milk recipes, with comments on cow families in Upper Cownada,* compiled and with seven serigraphs by Wendy Cain.
Toronto, 1977. 16p. 15.5 x 28 cm. 27 numbered copies. Handset in Cheltenham. Printed on pale blue-green paper, and sewn into white paper covers, both handmade by Soren Madsen at the Mad-Rag Press. The front cover includes laminates of beige and tan paper pulp to form the design of a walking cow (each cover design being unique). See also item C5.


CREPES
- 1 cup of flour in a medium large bowl.
- 1 quarter teaspoon salt.
- 5 eggs are added.
- using blender add milk till it aquires cosistency of buttermilk.
- use a cast iron fry pan
- heat should be set between half and 3 quarters
- deposit margarine then half a soup ladle full
5 eggs 1 quart milk salt 1 cup flour
of batter in hot pan.
- move pan in circular motion so batter fills the full pan.
- when pancake looses fluidity flip.
- when toast brown eat! mm....
The most ingenious agricultural development of the early cow settlers was their harvesting techniques: Once the crops were sown early in the spring, rather than waiting idle throughout the summer months, harvesting was conducted diligently each day in small quantities so that they were not over-whelmed in late summer by the mammoth task of harvesting the entire years growth in a short period.

E.J. MULROONEY, Waterloo, 1935 –
E.J. Mulrooney, proprietor
160 King Street N., Waterloo, Ontario M2J 2Y2

'It all began on a spring afternoon on the way home from school, in a small town in southern British Columbia. Through an open window at sidewalk level I gazed in wonder at a beautiful hand-fed platen press, fascinated by the gentle rhythm and the chatter of the various parts of this marvellous machine in action. I resolved to become a printer, in addition to an earlier declaration that I would become a famous landscape painter in oils. These childhood dreams never really came true, although the painting continued off and on over the course of many years.

In 1935 in Kitchener, Ontario, in the middle of the great depression, and against all better judgments, I bought a new 5 x 8 hand-platen Excelsior press, two or three card-fonts of type, a tube of ink, some furniture and reglet, and set up shop in the attic of a house. The wooden packing case served as a bench. I was amazed at the first impression, delighted that the whole thing actually worked. So we called it The Garret Press. It took a long time to recoup the cost: a few small jobs for the Ski Club, Christmas cards, etc. brought in a little revenue. This was definitely a private enterprise press, on the 'moonlight' or midnight oil basis. Times were hard and there was no money for hobbies.

It was in this period that I met a young man from Holland, Gustav Rueter, a professional printer and fellow member of the K-W Art Society. Together we printed one of the catalogues for our annual Society exhibition, and this job was done on our 5 x 8 Excelsior, at our new home in Waterloo. This was "no charge" to the artists, and thus came into being our truly private press which we now called The Acorn Press.

During the war the Acorn was fruitless, and it was not until the 1950s that we took the little press out of its oil dressing for further work. We discontinued the Acorn name. I joined the International Small Printer's Association, and its affiliate, the

British Amateur Publishers' Association, both based in the United Kingdom. This began a long and most pleasant relationship with private presses overseas and in the United States – all this by exchange of printed pieces of correspondence.

And so we arrive at the early days of The Guild of Hand Printers, in Toronto. This was a further exciting and educational period for me. What a pleasure it was to meet these men, mostly professional typographers, printers, and others in related trades, deeply interested in what the late Carl Dair so aptly called *The Art of the Printer.* At the close of one notable meeting at The Orchard Press, I carried away a treasured sheet of autographs – Gerry Moses, Gus Rueter, Harold Kurschenska, John Robert Colombo and others; and at the end of the list, because he was our host and a very modest man, is the name of Carl Dair in his beautiful handwriting.

Shortly after producing a booklet called *Return of the Wild Geese,* for distribution to ISPA and BAPA, I was afflicted with detached retina in both eyes. After some repairs this closed off the oil painting and greatly curtailed the handsetting of type, particularly for text work. But lino cuts can still be worked well, and a few lines for stationery present no problems. Who knows? Maybe a small booklet with sheets of lino prints might yet be forthcoming.'

E.J. MULROONEY

109. *Return of the wild geese,* compiled by E.J. Mulrooney. With an electro block illustration. Waterloo, 1963. 12p. 14 x 10.7 cm. Handset in Bembo. Olive green paper covers.

PAROQUET PRESS, Cooksville, 1947 – 1976
H. Detlev Voss, proprietor

'The copperplate press ... was acquired shortly after the war in Holland, about 1947, on which I printed etchings and copper engravings. In order to be able to print [texts], I bought in 1964 the Kelsey Excelsior. On February 29, 1964, I founded ... the Paroquet Press, as these two presses with their different ways of printing form a complementary pair, that gave me tremendous chances which not many other handpress owners have. I use the copperplate press ... frequently for blind embossing, with which I get results that make professional printers sometimes wonder: "How the h... does the guy do this?"... '
H. DETLEV VOSS

110. *1957: much luck, prosperity, happiness, health, success, contentment for you ...,* compiled by H. Detlev Voss.
With seven wood engravings by the printer. Toronto, 1956. 16p. 8.8x21.4 cm. About 150 copies. Machine set in Futura Bold and Garamond Bold. Die-cut tan paper covers. (Issued under the imprint 'H.D. Voss').

111. *Nineteen hundred fifty eight: beauty, strength, wisdom, wealth,* by H. Detlev Voss.
With six wood engravings by the printer. Toronto, 1957. 12p. 21.1x9.1 cm. About 150 copies. Handset in Bodoni Bold. Tan paper covers. (Issued under the imprint 'H.D. Voss').

112. *To wish you happiness for this coming year,* by H. Detlev Voss.
With twelve wood engravings by the printer. Cooksville, 1961. 24p. 21.7x9.1 cm. About 150 copies. Machine set in Times Roman. White paper covers. (Issued under the imprint'H. Detlev Voss').

113. *The unloved one,* by G. Alec Phare.
Cooksville, 1966. 16p. 12.9x8.4 cm. About 200 copies. Handset in Bembo. Tan paper covers. Issued for inclusion in *Wrongfount 4.*

114. *Recipes ...,* by H. Detlev Voss.
Cooksville, 1968. 10 l. 15.7x8.7 cm. About 150 copies.
Handset in Bembo. Cream paper covers.

115. *January 1 ... Why?* by H. Detlev Voss.
With a cover design etched by the printer debossed in blind.
Cooksville, 1969. 24p. 15.2x8.3 cm. About 150 copies. Handset in Bembo. White paper covers.

116. *The minute that lasts 24 hours,* by H. Detlev Voss.
With a copperplate engraving by the printer. Cooksville, 1970. 9 l. 18.2x14.4 cm. About 150 copies. Handset in Bembo. White and gold paper covers.

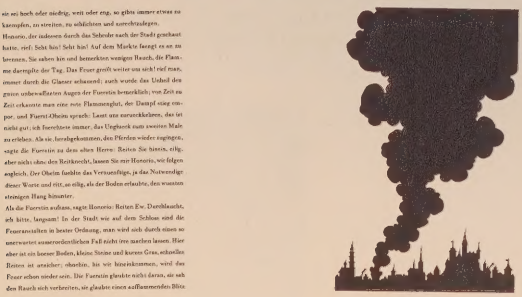
117. *Bigness in business,* by Robert Townsend.
Cooksville, 1973. 16p. 13.8x8.4 cm. About 300 copies.
Handset in Bembo. Green paper covers.

118. *Novelle,* by Johann Wolfgang von Goethe.*
With twelve original silhouette illustrations by the printer.
Cooksville, 1973. 54 double p. 30x24.3 cm. 100 numbered copies.
Handset (in German) in Bodoni Medium. Bound at the Carswell Printing Co., Toronto, in dark grey cloth covered boards, and enclosed in a silver paper box made by the Ontario Paper Box Manufacturing Co., Toronto.

118

119. *Some facts and some figures,* by H. Detlev Voss. With seven wood engravings by the printer. Cooksville, 1974. 16p. 8.5 x 15.7 cm. About 150 copies. Handset in Bembo. White paper covers.

120. *Gysbreght van Aemstel, d'Ondergank van zijne stadt, en zijn ballingschap. Treuspel,* by Joost van den Vondel.* With fifteen original silhouette illustrations by the printer. Cooksville, 1975. 82p. 20.2 x 27.1 cm. 50 numbered copies. Handset (in Dutch) in Bodoni Medium. Bound at the Carswell Printing Co., Toronto, in black cloth covered boards.

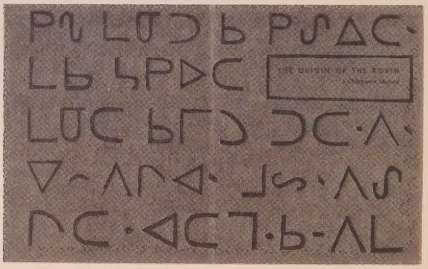


sie sei hoch oder niedrig, weit oder eng, so gibts immer etwas zu kaempfen, zu streiten, zu schlichten und zuverbrauelgen.
Honorio, der indessen durch das Gebraelse nach der Stadt geschaut hatte, rief: Seht hin! Seht hin! Auf dem Markte fangt es an zu brennen. Sie sahen hin und bemerkten wenigen Rauch, die Flamme dazwischen der Tag. Das Feuer greift weiter um sich! rief man, immer durch die Glaeser schauend; auch wurde das Unheil den guten unbewaffneten Augen der Fuerstin bemerklich; von Zeit zu Zeit erkannte man eine rote Flammenglut, der Dampf stieg empor, und Fuerst Ohelm sprach: Laut uns zurueckkehren, das ist nicht gut; ich fuerchtete immer, das Ungluerck nahm zweiten Male zu erleben. Als sie, herabgekommen, den Pferden wieder zugingen, sagte die Fuerstin zu dem alten Herrn: Reiten Sie hinein, eilig, aber nicht ohne den Reitknecht, lassen Sie mir Honorio, wir folgen sogleich. Der Oheim fuehlte das Vernuenftige, ja das Notwendige dieser Worte und ritt, so eilig, als der Boden erlaubte, den wonnigen steinigen Hang hinunter.
Als die Fuerstin anlkam, sagte Honorio: Reiten Ew. Durchlaucht, ich bitte, langsam! In der Stadt wie auf dem Schloss sind die Feueranstalten in bester Ordnung, man wird sich durch einen so unerwartet ausserordentlichen Fall nicht irre machen lassen. Hier aber ist ein boeser Boden, kleine Steine und kurzes Gras, schnelles Reiten ist ertaeglich: ehendem, bis wir hineinkommen, wird das Feuer schon nieder sein. Die Fuerstin glaubte nicht daran, sie sah den Rauch sich verbreiten, sie glaubte einen aufflammenden Blitz

PETERKIN PRESS, Toronto, 1966 –
Mary F. Williamson, proprietor
186 Moore Avenue, Toronto, Ontario M4T 1V8

'The Peterkin Press has in the course of its twelve years produced innumerable menus, poetry broadsides, invitations, calling cards, Christmas cards and one chapbook. Each item printed has its own excuse: the opportunity of employing old cuts and display types picked up in rural newspaper offices or a special occasion which insisted upon being announced in a unique way.'
MARY F. WILLIAMSON

121. *The origin of the robin; a Chippewa legend.**
Toronto, 1966. 12p. 16.2 x 12.2 cm. 85 (?) copies. Handset in Futura. Brown paper covers. Issued for inclusion in *Wrongfount 4.*



121

POOLE HALL PRESS, Grimsby, 1972 –
William Poole, proprietor
R.R. 1, Grimsby, Ontario L3M 4E7

'This private press was inspired by Carl Dair and his concern for legibility and clarity in communication. I helped him assemble the hand press he had obtained from England and learned the joys of hand printing at his Orchard Press. When Carl died, I felt the need to continue private press printing and obtained my own Albion press. The Poole Hall Press is concerned with printing the work of Canadian writers and artists.'
WILLIAM POOLE

122. *A new respect; some of the philosophy and thoughts of Hugh Walter Barclay.**
With a foreword by Pat Smith, two lino cut illustrations by Jacques Schrygens, and a serigraph portrait cut and printed by Teresa Altiman. Grimsby, 1972 (?). 42p. 25.4x13 cm. 83 numbered copies. Handset in Goudy Old Style, Goudy Bold, and Goudy Hand Tooled. Quarter red buckram with kraft paper covered boards. Enclosed in a corrugated cardboard slipcase made by William Poole.

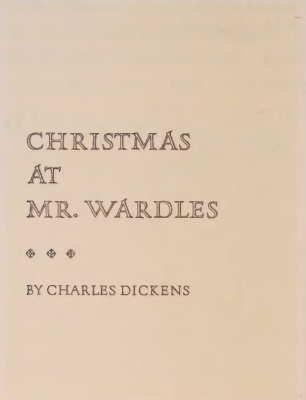
123. *Rope of sand; an intaglio series,* created and printed by Debra Machida, taken from her drawings which were inspired by the writings of Lao-tzu, Chuang-tzu and Ch'eng-tzu.
With ten etchings by Debra Machida. Grimsby, 1977. 28 folded p. 25.8x19.5 cm. 50 numbered copies. Handset in Goudy Medium. Quarter brown cloth with light brown paper covered boards.

122

PRIVATE PRESS OF HUGH MICHAELSON,
Toronto, early 1960s
Hugh Michaelson, proprietor

124. *The Cratchits Christmas goose,* by Charles Dickens.*
Toronto, 1960. 12p. 10.2 x 15.1 cm. 75 numbered copies. Handset in Perpetua and Ransom Shaded Initials. Pale rust paper covers. (Issued under the imprint 'Hugh Michaelson').

125. *Christmas at Mr. Wardles,* by Charles Dickens.*
Toronto, 1961. 8p. 17.1 x 13 cm. Handset in Caslon, Hadriano Stonecut, Arrighi and Forum. Green paper covers.



125

PURPLE PARTRIDGE PRESS, Kitchener and Toronto, 1956 –
Harold Kurschenska, proprietor
501/325 Driftwood Avenue, Downsview, Ontario M3N 2W1

'The Purple Partridge Press could be said to be an itinerant private printer and publisher. In its 20 years it has never had a press or a permanent address. The proprietor prints on borrowed letterpresses and on occasion had his typography put on offset plates for lithographing.

The pride of existence is the Spectrum type in two sizes, which was designed by J. van Krimpen and cut by P.H. Radisch at Enschedé en Zonen, Haarlem, Holland.'
HAROLD KURSCHENSKA

126. *Work is worship: dedicate it to God.*
Kitchener, 1956. 16p. 12.7x8.4 cm. Handset in Libra and a variety of typefaces. Stapled without covers.

127. *Good-Bye,* by Ralph Waldo Emerson.
Kitchener, 1957. 4 l. 12.7x9.1 cm. Handset in Libra and Egyptian Expanded. Red paper wrappers.

128. *Angelus Silesius, expressing a mood about God and man.*
Kitchener, 1957. iv,10 l. 15.2x9.1 cm. Handset in Libra. Grey paper covers.

129. *Holiness as observed by the pen of Martin Buber.*
Kitchener, 1957. 8 l. 15.2x7.6 cm. Handset in Libra and Egyptian Expanded. White paper covers.

130. *Songs of Siva, being a collection of the inspired words of Sri Swami Sivananda.*
Kitchener, 1957. iv,10 l. 12.6x9.3 cm. Handset in Libra, 20th Century Ultra Bold and Egyptian Expanded. White paper covers.

131. *Fragments,* by John Robert Colombo.*
Kitchener, 1957. v,11 l. 21.1x13.8 cm. 125 copies, some signed by the printer. Handset in Libra. White, blue or red paper covers.

132. *The Canticle of the sun:*
Saint Francis d'Assisi, the troubadour of God.
Toronto, 1959 (?). 18 l. 20x9.7 cm. 52 copies.
Handset in Libra with gothic initials. Mustard yellow paper covers.

when chaos was
and wild winds raged
these lines were not
nor were these words,
these sperms of thought
these shards of song–
but only was there chaos then,
for solar systems to rise and set
in unison with their endless death.

«ages past»

8 131

ROGER ASCHAM PRESS, Toronto and Tillsonburg, 1964 –
George McDonagh, proprietor
Box 7183, Station A, Toronto, Ontario M5W 1X8

'The Roger Ascham Press originated on a fall evening in 1964 when Doug Lochhead and I registered for a typesetting course. Over the years, ranging the Ontario countryside, I rescued items of letterpress equipment no longer loved by their owners.

The press had to be named to be called into life. Roger Ascham's adoption as deity came about because he taught literature to Queen Elizabeth I, whereas I did this for young Ontario; hence, his book of *The Scholemaster* became, rather tenuously, my press of the school master.

We have other deities: C.S. Lewis said that because he could not find the sort of books he wanted, he had to write them; and Aldous Huxley was fond of decrying the "censorship of the pocket-book". So, the press enables me to make the sort of book I wish to see, unhampered by the usual commercial criteria. I aim to make books of important literary work in a manner worthy of their contents.'
GEORGE MCDONAGH

133. *El toro and other poems,* by Helena Turunen.
With six drawings by the printer. Toronto, 1965. viii, 68p. 23.4 x 13.4 cm. 48 numbered copies. Handset in Janson and Centaur. Yellow cloth covered boards.

134. *Five American moderns,* by Peter Buitenhuis.
With five hand water-coloured drawings and many marginal decorations by the printer. Toronto, 1968. x,102p. 23.4 x 14.1 cm. 90 numbered copies. Handset in Centaur. Grey paper covered boards and wrappers.

135. *Millwood road poems,* by Douglas Lochhead.*
With thirty-two silkscreen illustrations by Kenneth Lochhead. Toronto, 1970. 156p. 25.8 x 14 cm. 125 numbered copies. Handset in Centaur and Arrighi. Quarter white paper with black paper covered boards.

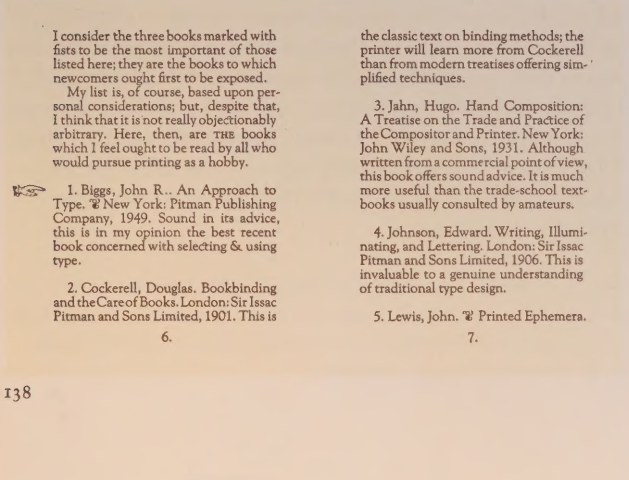
136. *The brazen tower: short stories,* by Ralph Gustafson.*
With fourteen drawings by Bill Jardine. Tillsonburg, 1975. xii,140p. 24.4x14.5 cm. 120 numbered copies. Handset in Centaur, Cochin Open, Janson and Arrighi. Nos. 1-20 in quarter grey paper with dark blue linen covers tye-dyed with a yellow sunburst pattern on the front by Muriel McDonagh; the remainder in blue paper covered boards.

137. *A slight trace of ash; poems of recollection,* by Walter Bauer.*
Translated by Humphrey Milnes. With twelve lino cut illustrations by Aba Bayefsky. Toronto, 1976. 54p. 33x22 cm. 160 numbered copies. Handset in Centaur and Arrighi. Bound by the Hunter Rose Co., Toronto, in quarter black leather with off-white linen covered boards.

THERE is a woman up the street:
I see her on Saturdays
going by with basket on wheels
for supermarket.
She is built as they say,
and someone said,
like . . . and where beauty goes
the eye follows, and in her
black sweater and leotards
the sidewalks grow soft,
the lawns spring wide open
with dizzy larks and men,
where once was desolation
there is for her passing show
a calamity of thoughts,
the world and Millwood Road
grow reckless when her beauty walks.

SALMAGUNDI PRESS, Kingston, 1968 –
Millard Schumaker, proprietor

138. *Personal printing; a select bibliography,*
by Millard Schumaker.*
Kingston, 1969. 12p. 11.5 x 9.5 cm. 100 copies.
Handset in Goudy Old Style. Green silk covers.



I consider the three books marked with fists to be the most important of those listed here; they are the books to which newcomers ought first to be exposed.

My list is, of course, based upon personal considerations; but, despite that, I think that it is not really objectionably arbitrary. Here, then, are THE books which I feel ought to be read by all who would pursue printing as a hobby.

1. Biggs, John R.. An Approach to Type. ❦ New York: Pitman Publishing Company, 1949. Sound in its advice, this is in my opinion the best recent book concerned with selecting & using type.

2. Cockerell, Douglas. Bookbinding and the Care of Books. London: Sir Issac Pitman and Sons Limited, 1901. This is

6.

the classic text on binding methods; the printer will learn more from Cockerell than from modern treatises offering simplified techniques.

3. Jahn, Hugo. Hand Composition: A Treatise on the Trade and Practice of the Compositor and Printer. New York: John Wiley and Sons, 1931. Although written from a commercial point of view, this book offers sound advice. It is much more useful than the trade-school textbooks usually consulted by amateurs.

4. Johnson, Edward. Writing, Illuminating, and Lettering. London: Sir Issac Pitman and Sons Limited, 1906. This is invaluable to a genuine understanding of traditional type design.

5. Lewis, John. ❦ Printed Ephemera.

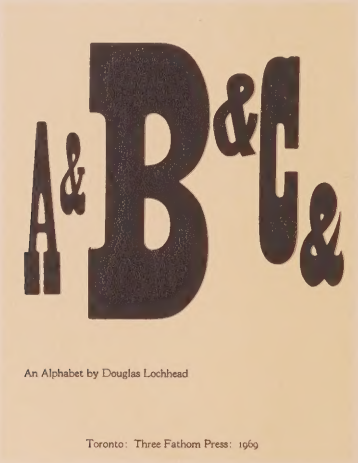
7.

138

THREE FATHOM PRESS, Halifax and Toronto, 1959 – Douglas Lochhead, proprietor

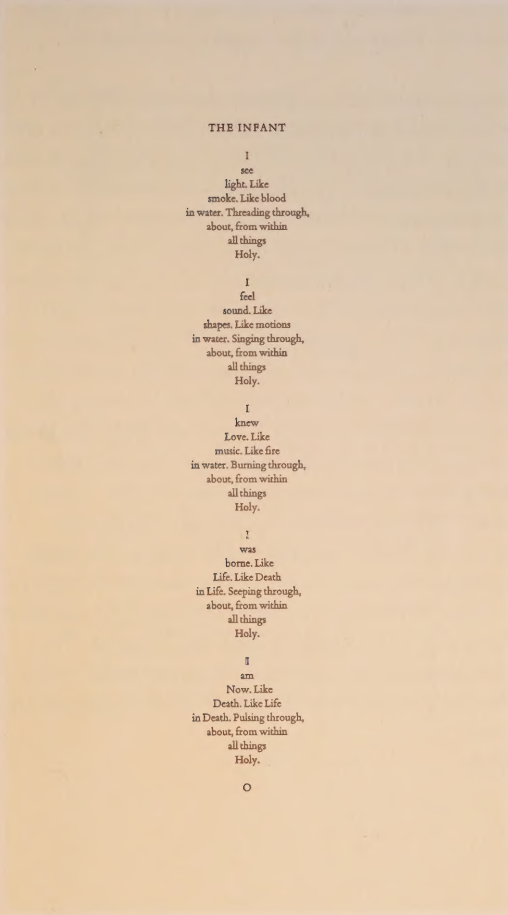
'The Three Fathom Press was founded in 1959 in Halifax where I made use of local printers to turn out a few individual poems. In 1960 in Toronto I acquired an Adana flatbed press, but it received little use because of my involvement with the founding of York University Library. In 1963 I moved to the happy confines of Massey College and in addition to founding the Bibliographical Press there I managed to turn out the *A & B & C &* book in 1969. When I moved back to Mount Allison University in 1975 I took my printing equipment with me and donated it to the University. It is now set up – an Albion and a proof press – in the Ralph Pickard Bell Library. The facilities are excellent and I plan to use the equipment to print occasional pieces in the name of the University and "The Three Fathom Press".'
DOUGLAS LOCHHEAD

139. *A & B & C &, an alphabet,* by Douglas Lochhead.*
Toronto, 1969. 31 l. 27.8x21.5 cm. 60 copies. Handset in Goudy Old Style and a variety of wood types from the collection of the Massey College Press. Black paper envelope.



TORTOISE PRESS, Toronto, 1959
Allan Fleming, proprietor

140. *Eight poems,* by Richard Outram.*
Toronto, 1959. 8p. 27.8x15.1 cm. 190 copies.
Machine set in Bembo. Folded white paper covers.



THE INFANT

I
see
light. Like
smoke. Like blood
in water. Threading through,
about, from within
all things
Holy.

I
feel
sound. Like
shapes. Like motions
in water. Singing through,
about, from within
all things
Holy.

I
knew
Love. Like
music. Like fire
in water. Burning through,
about, from within
all things
Holy.

I
was
borne. Like
Life. Like Death
in Life. Seeping through,
about, from within
all things
Holy.

I
am
Now. Like
Death. Like Life
in Death. Pulsing through,
about, from within
all things
Holy.

O

VILLAGE PRESS, Thornhill, 1957 – 1965
Gustav Rueter, proprietor

'The Village Press was born in 1957 because of a need for the printer to express himself typographically, and so fight off the boredom and frustration of his daily work as a compositor at a well-known Toronto printing house. The name Village Press was chosen, partly in admiration for Frederic W. Goudy, and partly because of the Press's location near the village of Thornhill.

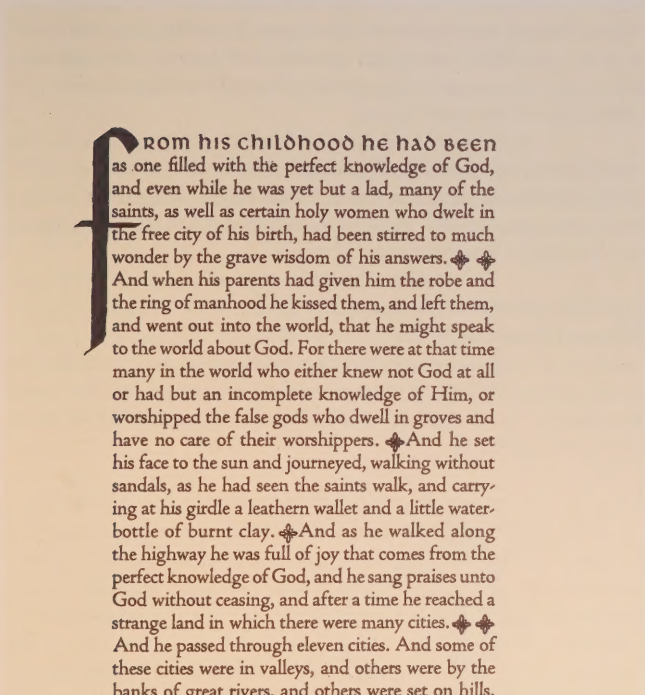
The Press started with a 10x15 platen press and a fount of 14 point Cloister Old Style and 30 point Libra. This press was replaced after a year or so by a 15x22 Golding clamshell, and this latter in turn was subsequently replaced by an 1890-odd 16x20 Hoe hand press (in mint condition). A few founts of type, such as Plantin and Goudy Cursive, were added from time to time.

The first piece was a small keepsake booklet, "The Teacher of Wisdom," by Oscar Wilde. This was followed by Lu Hsün's "Diary of a Madman," and a polyglot piece, "The Stonecutter's Dream" by Multatuli, in the original Dutch, with an English translation by the printer on facing pages. Bits of poetry by varied hands issued forth from time to time. As well, the Press collaborated with Carl Dair, in the years 1962-64, in the production of some exciting pieces, culminating in the "Tales from the Talmud", being a portfolio of lithographs by Aba Bayefsky, with text from the Talmud in Hebrew and English.

The Press's swan song, in 1965, was "The Ballad of Thrym" by Humphrey Milne, illustrated by Aba Bayefsky, in which the printer was ably assisted by his sons Will and Vincent. The Press was then disbanded, the printer having acquired other interests and having been seduced by the fjords and mountains of the West Coast.'

GUSTAV RUETER

141. *The teacher of wisdom: a poem in prose of one who gave away his most precious possession,* by Oscar Wilde.* With a lino cut frontispiece by the printer. Thornhill, 1957. 16p. 20.213.8 cm. 65 numbered copies. Handset in Cloister Old Style, Libra and Italian Old Style. Tan paper covers.



FROM HIS CHILDHOOD HE HAD BEEN as one filled with the perfect knowledge of God, and even while he was yet but a lad, many of the saints, as well as certain holy women who dwelt in the free city of his birth, had been stirred to much wonder by the grave wisdom of his answers. ✣ ✣ And when his parents had given him the robe and the ring of manhood he kissed them, and left them, and went out into the world, that he might speak to the world about God. For there were at that time many in the world who either knew not God at all or had but an incomplete knowledge of Him, or worshipped the false gods who dwell in groves and have no care of their worshippers. ✣ And he set his face to the sun and journeyed, walking without sandals, as he had seen the saints walk, and carrying at his girdle a leathern wallet and a little water-bottle of burnt clay. ✣ And as he walked along the highway he was full of joy that comes from the perfect knowledge of God, and he sang praises unto God without ceasing, and after a time he reached a strange land in which there were many cities. ✣ ✣ And he passed through eleven cities. And some of these cities were in valleys, and others were by the banks of great rivers, and others were set on hills. And in each city he found a disciple who loved him and followed him, and a great multitude of people

7

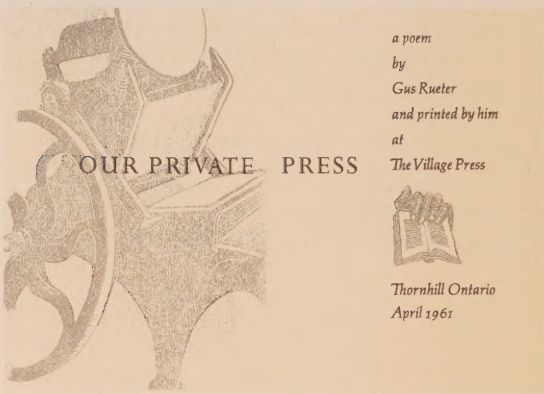
141

142. *Diary of a madman,* by Lusin.
Translated by Chi-Chen Wang, with an introduction by Julie Rueter. With a lino cut frontispiece, title lettering and cover design by the printer. Thornhill, 1958. 24p. 22.7x15.4 cm. 40 copies. Handset in Plantin, Libra, and Italian Old Style. Tan paper covers.

143. *Our private press; a poem,* by Gustav Rueter.*
With a lino cut frontispiece by the printer. Thornhill, 1961. 16 l. 12.2x8.1 cm. About 100 copies. Handset in Palatino and Perpetua. Lime green or burgundy paper covers. Printed for inclusion in *Wrongfount 2,* but never issued.

144. *Poems,* by David A. Donnell.
With a lino cut frontispiece and title lettering by the printer. Thornhill, 1961. 28p. 21.5x14.5 cm. 128 copies. Handset in Palatino and Deepdene. Rust velour paper covers.

145. *The stone-cutter's dream,* by Multatuli [Edward Douwes Dekker].
Translated by the printer. With a lino cut frontispiece, hand coloured, by the printer. Thornhill, 1961. 16 folded p. 18.9x13.8 cm. 100 copies. Handset (in Dutch and English) in Libra and Goudy Old Style. Grey cloth covered boards.



146. *Go to it: an exchange of letters ... between Beatrice Warde ... and Arnold Rockman.*
With title lettering lino cut by the printer. Thornhill, 1962. 24p. 19.6x24 cm. 250 copies. Handset in Cloister Old Style and Hadriano. Black paper covers. Issued for inclusion in *Wrongfount 2.*

147. *Battesimo,* by Luigi Romeo.
Thornhill, 1963. x,48p. 20.2x11.3 cm. 260 numbered copies. Machine set in Linotype Fairfield, and handset in Deepdene. Tan paper covers. (Published by the Dante Society of Toronto).

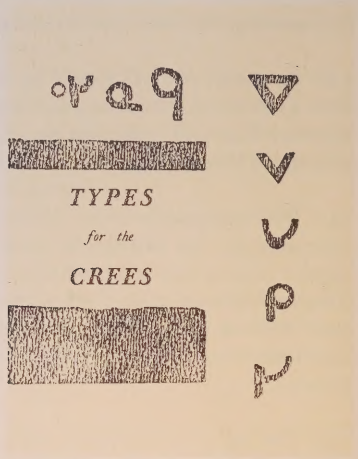
148. *An orange from Portugal,* by Hugh MacLennan.
With a rubber cut frontispiece by the printer from a drawing by Aba Bayefsky. Thornhill, 1964. 20p. 25.3x12.2 cm. 57 numbered copies. Handset in Cloister Old Style and Hadriano. Grey paper covers.

149. *Why typography: remarks by Carl Dair ...*
Toronto, 1964. 12p. 17.5x11 cm. 100 (?) copies. Handset in Bodoni, Bembo, Cloister Old Style, and Cochin Open. Blue paper wrappers. (Printed and issued jointly by Stan Bevington at the Coach House Press, William Rueter at the Aliquando Press, and Vincent Rueter at the Village Press). Issued for inclusion in *Wrongfount 3.* See also items 8 and 48.

150. *The ballad of Thrym, an old Icelandic poem.**
Translated and with an introduction by Humphrey Milnes. With eleven rubber cut illustrations by Aba Bayefsky. Thornhill, 1965. 36 folded p. 25.2x16.4 cm. 107 numbered copies. The Icelandic text set in Iceland, the English text machineset by the printer in linotype Baskerville and handset in Libra. Bound at the University of Toronto Press in quarter brown leather with grey and ochre patterned paper covered boards, and enclosed in a grey paper covered box made by Toronto Packaging Ltd., Toronto.

YELLOW HOUSE PRESS, Brantford, 1973.
Roger A. Bayley, proprietor

151. *Types for the Crees,* by Roger A. Bayley.*
Brantford, 1973. 4p. 14 x 10.8 cm. 120 numbered copies. Handset in Bembo. Lime green paper covers. Issued for inclusion in *Wrongfount 8.*



151

Bookbinders and Their Bindings

Modern craft bookbinding activity, like that of private printing, has been increasing in Ontario in recent years. The few, fairly isolated binders in Ontario's past such as William Clark Williamson, Agnes St. John and Douglas Duncan have been succeeded by several well trained, highly skilled professionals as well as many dedicated amateurs. Interest has been stimulated by the courses offered by Emrys Evans through the Toronto Board of Education and Beatrice Stock through the Three Schools (Toronto). The fact that the University of Toronto Library, the Public Archives of Canada and the McMaster University Library employ full-time hand bookbinders and restorators has also increased awareness of the art among librarians, collectors, dealers, and other interested parties.

This section of the catalogue lists the works of the talented young binders as well as the professional bookbinders and book restorators that were exhibited. Omitted is the work of restorators who specialize in paper restoration. In addition, commercial firms such as Smith, Irwin & Conley of Smith Falls, Canadian Bookcraft Studio of Ajax, and Admiral Binding of Sarnia that have trained staff who do hand work are omitted.

Lack of time and space restrictions precluded the display of bindings of every hand bookbinder in Ontario. However, in the directory appended to this section, I have attempted to list the names of all the competent hand binders currently active in Ontario. Surely this list is incomplete, so I again invite any corrections and/or additions to this list, perhaps forming the basis of a supplementary publication that would list all the binding and restoration work, commercial and private, now going on in Ontario.

D. B. K.

Bookbinders and their Bindings

WILFRED BARNES, Oakville.

B1. F.L. M'Clintock, *Voyage of the Fox,* 1860.
Half brown calfskin with marbled paper covered boards.
20.2 x 13.1 cm.

ANN DIXON, Toronto.

B2. Brian Dixon, *Sculpture.*
Full red 'Chieftain' goatskin portfolio. 29.9 x 26.8 cm.

DOUGLAS DUNCAN, Toronto.

B3. Guy de Maupassant, *Une Vie,* n.d.
Quarter maroon calfskin with marbled paper covered boards.
18.2 x 10.2 cm.

B4. Marcel Schwab, *The wooden star.*
Toronto: Golden Dog Press, 1934. Full green, hard grain morocco.
22.8 x 14.2 cm. See also item 75.

EMRYS EVANS, Toronto.

B5. Paul Claudel, *L'Annonce faite à Marie,* 1929.
Quarter alum-tawed pigskin with stained paper covered boards, stained by the binder. Forwarding by Douglas Duncan. 23 x 14.7 cm.

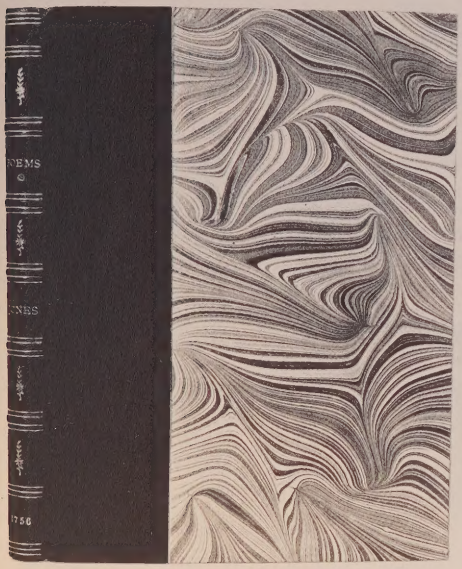
B6. *The Fleurs-de-lis* from the
Birdsall collection of bookbinders' finishing tools.
Full calfskin. 4.9 x 3.8 cm.

B7. André Gide, *Corydon,* 1924.
Full black 'Oasis' goatskin, gold-tooled with orange onlays.
Forwarding by Douglas Duncan. 17.3 x 11.4 cm.

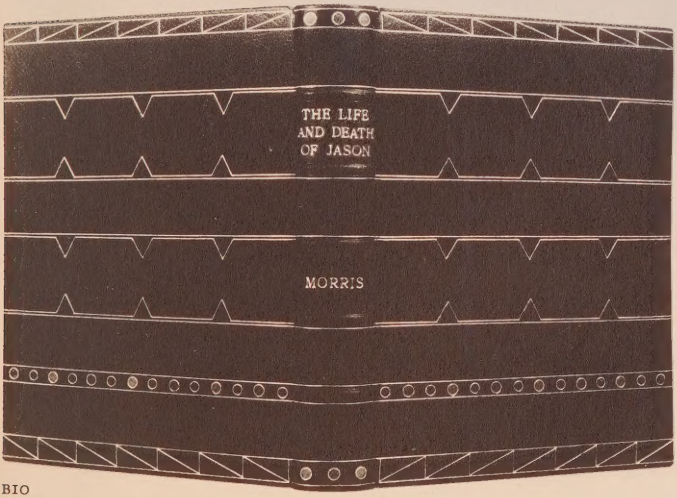
B8. Henry Jones, *Poems,* 1756.
Quarter red 'Oasis' goatskin with marbled paper covered boards, marbled by the binder. 25.2 x 19.3 cm.

B9. Maurice Maeterlinck, *Allandine et Palomides ...,* 1894.
Full purple 'Oasis' goatskin, gold-tooled. Forwarding by Douglas Duncan. 16.9 x 11.9 cm.

B10. William Morris, *The life and death of Jason,* 1922.
Full bound 'Oasis' goatskin, gold-tooled with circular onlays.
Forwarding by Douglas Duncan. 25.2 x 19.6 cm.



B8

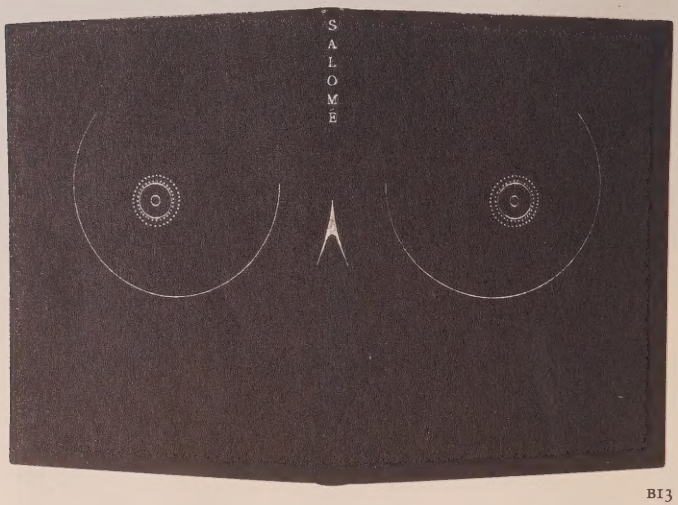


B10

B11. J. Taylor and W. Cave,
The life and death of the Holy Jesus, 1684.
Full light brown 'Oasis' goatskin, gold-tooled. 37.3 x 24.2 cm.

B12. Paul Valery, *Monsieur Teste,* 1927.
Quarter green 'Oasis' goatskin with marbled paper covered boards, marbled by the binder. Forwarding by Douglas Duncan. 19.9 x 14.8 cm.

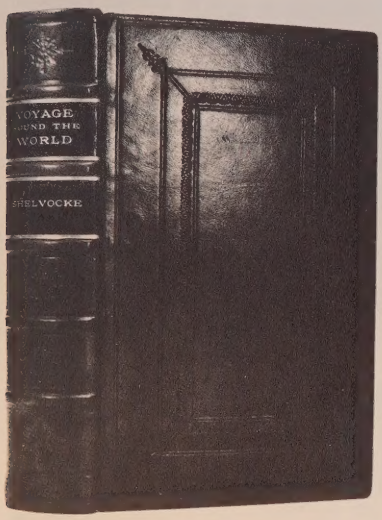
B13. Oscar Wilde, *Salome,* 1920.
Full dark blue hard grain morocco, gold-tooled.
Forwarding and design by Douglas Duncan. 25.6 x 19.5 cm.



B13

DAVID HANINGTON, Ottawa.

B14. George Shelvocke, *A voyage around the world ...*, 1736.
Full brown morocco, blind-tooled. 21 x 13.5 cm.



B14

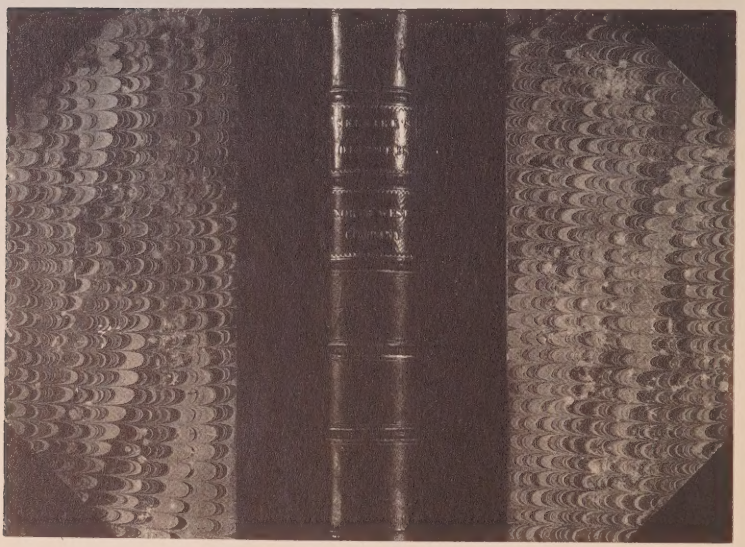
MARGIT HEISSLER, Frankford.

BI5. *Bible,* 1846.
Rebound and restored with new spine, maintaining original covers and gold-tooling. 32.3x27.5 cm.

BI6. George Nasmith, *Timothy Eaton,* 1923.
Restored, maintaining original covers and gold-tooling. 24.3x17.6 cm.

BI7. Northwest Company, *Report of the proceedings connected with the disputes between the Earl of Selkirk and the North-West Company ...,* 1819.
Rebound and restored maintaining original leather and decorative papers. 22.6x15.1 cm.

BI8. *Toronto city directory for* 1893.
Rebound and restored, maintaining original covers and gold-tooling. 23.5x17.4 cm.



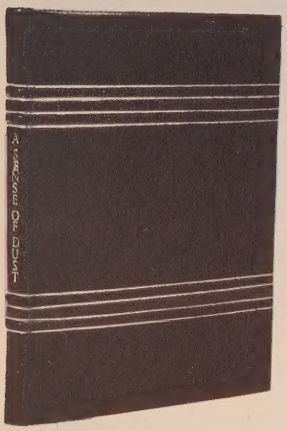
BI7

JOHN HOLMES, Hamilton.

B19. Marianne Brandis, *A sense of dust.*
Carlisle: Brandstead Press, 1972.
Full blue 'Oasis' goatskin with purple onlays and marbled paper covered slipcase. 18.3 x 12.3 cm. See also item 39.

B20. David Proulx, *Pardon my lunch bucket,* n.d.
Three-quarter orange 'Oasis' goatskin with marbled paper covered boards. 26.8 x 26.7 cm.

B21. *The white book, Mabinogion,* 1907.
Half vellum with blue cloth covered boards. 27.8 x 18.2 cm.



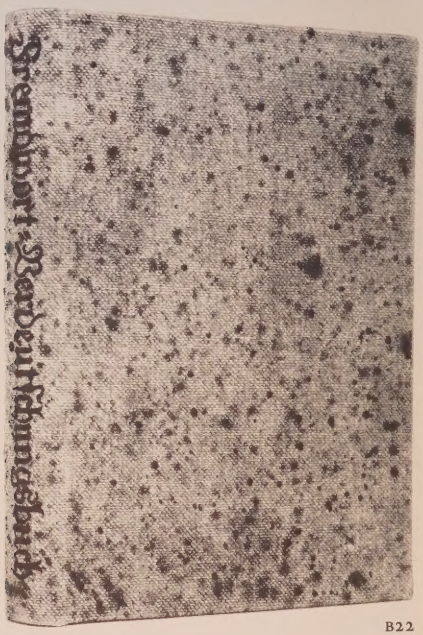
B19

ANNEGRET HUNTER, Toronto

B22. *Dem deutschen sei seine Sprache heilig,* 1917.
Hand-coloured cloth casing. 15 x 10.1 cm.

B23. Jean Giraudoux, *La Guerre de Troie ...,* 1935.
Quarter cloth casing with stained paper covered boards, stained by the binder. 19.2 x 12.3 cm.

B24. Edmund Spenser, *Sonnets,* n.d.
Calligraphy by the binder. Cased in hand coloured paper covered boards, coloured by the binder. 21.4 x 25 cm.

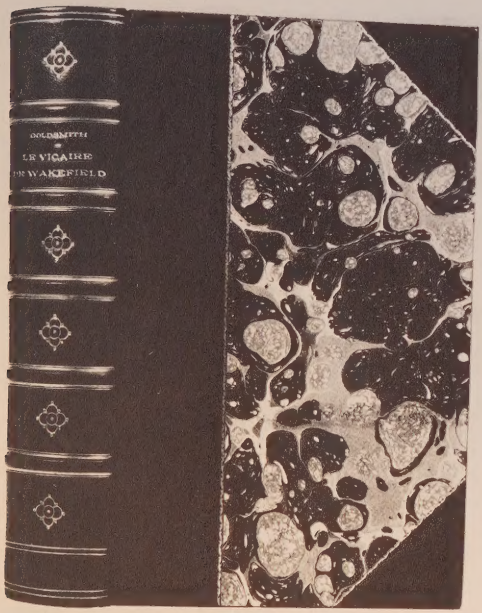


B22

HUBERT LEURS, Ottawa.

B25. *Campagne de Russie,* 1812.
Solander box in full blue 'Oasis' goatskin, gold-tooled. 37.2 x 25.2 cm.

B26. Oliver Goldsmith, *Le Vicaire de Wakefield,* 1858.
Three quarter blue 'Oasis' goatskin with marbled paper covered boards. 21 x 14 cm.



B26

ANTON LUCAS, Toronto.

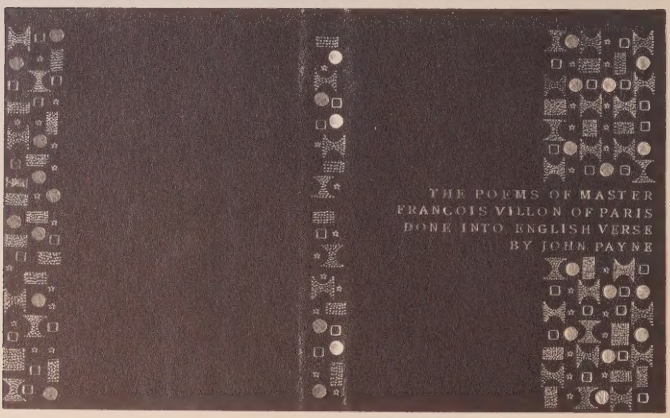
B27. Charles Hindley, *Curiousities of street literature,* 1871.
Half maroon straight grained morocco with marbled paper covered boards. 29x23 cm.

B28. Stephanie J. Nynych, *Reflections on love.* Don Mills: Heinrich Heine Press, 1969. Full white cloth covered boards. 26.5x20.9 cm. See also item 98.

B29. *Tiroler Volkstrachten,* n.d.
Full dark green straight grained morocco. 18.9x16.2 cm.

B30. Nicholas Wood, *A practical treatise on railroads,* 1825.
Half red straight grained morocco with marbled paper covered boards. 22.2x14 cm.

B31. Francois Villon,
The poems of Master Francois Villon ..., 1905.
Full black 'Oasis' goatskin, gold-tooled. 19x14.5 cm.



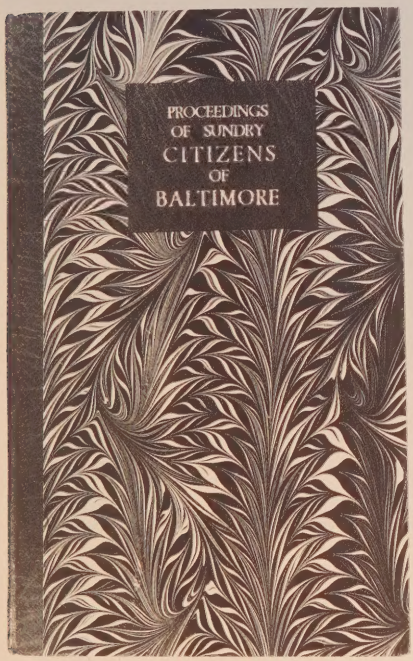
B31

SEAMAS MCCLAFFERTY, Toronto.

B32. *Locomotive & fixed engines,* 1830.
Quarter dark blue 'Oasis' goatskin with paper covered boards.
21.4x13.5 cm.

B33. *Remarks on ... railways,* 1827.
Half black morocco with marbled paper covered boards.
23.5x14.5 cm.

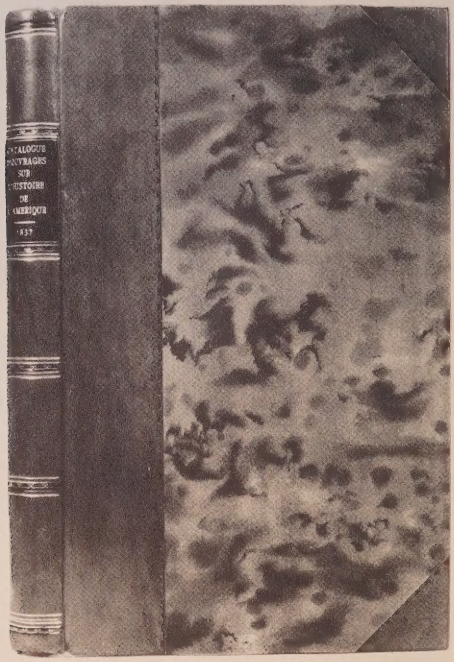
B34. *Proceedings of sundry citizens of Baltimore ...,* 1827.
Quarter blue 'Oasis' goatskin with marbled paper covered boards.
21.5x13.2 cm.



B34

ANDRE MENARD, Ottawa.

B35. G.B. Faribault,
Catalogue d'ouvrages sur l'histoire de l'Amérique, 1837.
Half brown calfskin with marbled paper covered boards.
23.8x14.9 cm.

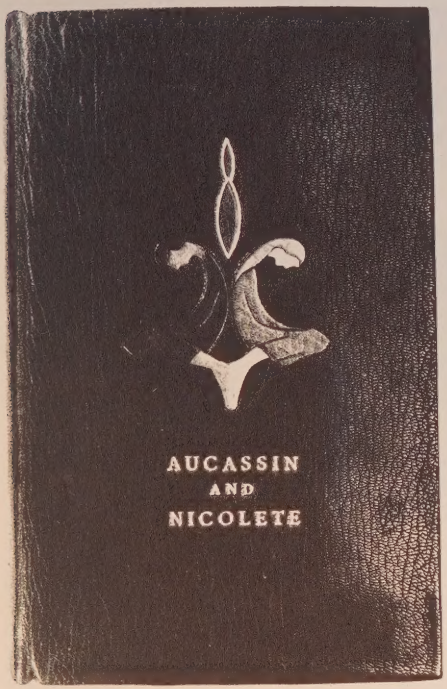


B35

ROBERT MUMA, Toronto.

B36. *Aucassin and Nicolete,* 1899.
Full green 'Oasis-Niger' goatskin with coloured onlays. 21 x 13.7 cm.

B37. Emily Carr, *Klee Wyck,* 1941.
Full maroon 'Oasis-Niger' goatskin, gold-tooled. 21.8 x 14.8 cm.



B36

BARBARA ROSENBERG, Toronto.

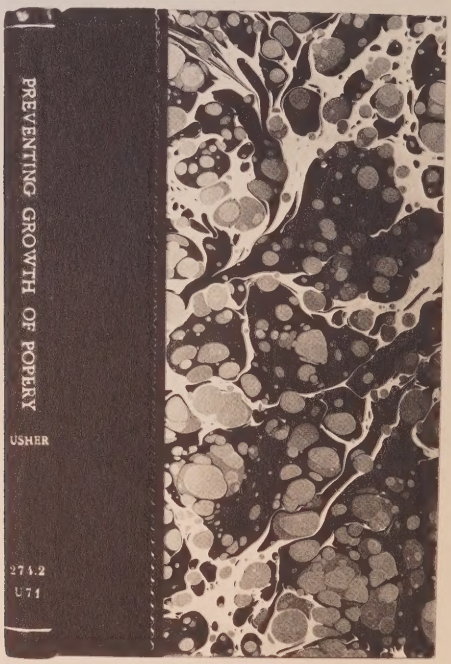
B38. *Great Britain. Laws, statutes, etc. (1714-1727).*
Half blue calfskin with marbled paper covered boards. 29.9x19.8 cm.

B39. Nicholas Machiavel, *Works,* 1680.
Full brown calfskin. 32.7x20.7 cm.

B40. J. Usher, *Preventing the growth of popery,* 1766.
Quarter brown calfskin with marbled paper covered boards.
21.3x13.4 cm.

GEORGE SCHMIDLECHNER, West Hill.

B41. *Blank guest book.*
Full calf with hand painted vignette. 18.9x24.3 cm.



B40

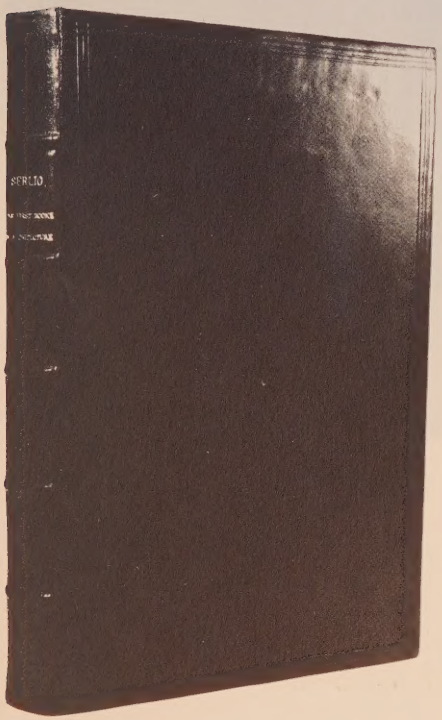
BEATRICE STOCK, Toronto.

B42. *Chinese watercolours,* 1881.
Plates washed, restored, and mounted;
new binding and portfolio created. 30.7 x 23.7 cm.

B43. John James, *Theory and practice of gardening,* 1712.
Rebound and restored, maintaining original cover stamping.
20.8 x 26.2 cm.

B44. S. Serlio, *The First booke of architecture,* 1611.
Full dark brown calfskin, blind-tooled. 36.4 x 24.5 cm.

B45. Gerardi Joannis Vossii de Veterum, *Poetarum ...,* 1662.
Restored and rebound in full vellum. 20.2 x 16.4 cm.



B44

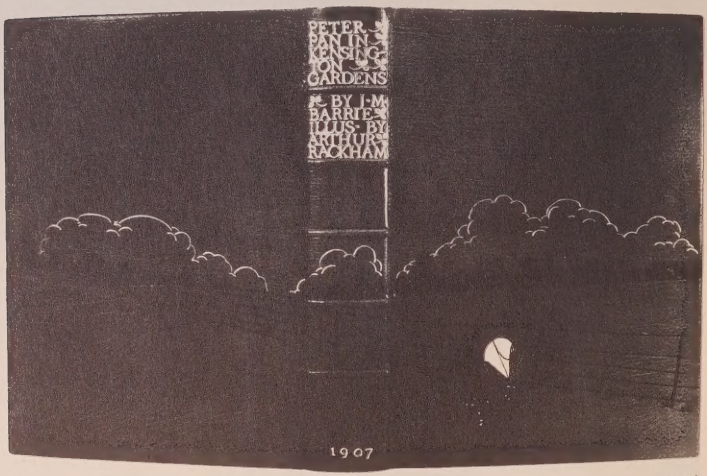
MICHAEL WILCOX, Woodview.

B46. J.M. Barrie, *Peter Pan in Kensington Gardens,* 1907.
Full light brown 'Oasis' goatskin with coloured onlays. 25.3 x 18.8 cm.

B47. Charles Carroll, *Journal ...,* 1845.
Half light brown calfskin with marbled paper covered boards.
21.4 x 14.4 cm.

B48. Nehemial Grew, *Rarities,* 1681.
Full brown calfskin. 30.7 x 19.9 cm.

B49. *New reading made easy,* n.d.
Full red 'Oasis' goatskin, gold-tooled. 14.4 x 9.1 cm.



B46

B49

Directory of Hand Bookbinders in Ontario

ELLEN DESMARAIS
42 Belvedere Cr., Ottawa, Ont., K1M 2G4
ANN DIXON
312 Jane St., Toronto, Ont., M6S 3Z4
BETSY PALMER ELDRIDGE
24 Castle Frank Cr., Toronto, Ont., M4W 3A3
EMRYS EVANS
Thomas Fisher Rare Book Library, University of Toronto, Toronto, Ont., M5S 1A5
DAVID HANINGTON
Public Archives of Canada, 395 Wellington St., Ottawa, Ont., K1A 0N3
ILSE HANSEN-UPSHER
524 Roselawn Ave., Toronto, Ont., M4N 1Z6
MARGIT HEISSLER
45 Victoria St., Frankford, Ont., K0K 2C0
JOHN HOLMES
Mills Memorial Library, McMaster University, Hamilton, Ont., L8S 4L6
LYNDA LATNER
R.R. 1, King, Ont., L0G 1K0
HUBERT LEURS
Public Archives of Canada, 395 Wellington St., Ottawa, Ont., K1A 0N3
SEAMAS MCCLAFFERTY
440 Shaw St., Box 246, Station F, Toronto, Ont., M4Y 2L5
ANDRE MENARD
Public Archives of Canada, 395 Wellington St., Ottawa, Ont., K1A 0N3
ROBERT MUMA
118 Hazelton Ave., Toronto, Ont., M5R 2E5
BARBARA ROSENBERG
118 Hazelton Ave., Toronto, Ont., M5R 2E5
GEORGE SCHMIDLECHNER
275 Sylvan Ave., Toronto, Ont., M1E 1A7
BEATRICE STOCK
31 Beverley St., Toronto, Ont., M5T 1X8
MICHAEL WILCOX
Woodview, Ont., K0L 3E0

Papermakers

In addition to Andrew Smith, Ontario's only professional hand papermaker, the following institutions have hand papermaking facilities: Massey College of the University of Toronto, the Ontario College of Art (Toronto), the Ontario Science Centre (Toronto) and the University of Western Ontario (London).

HELMUT BECKER, London, Ontario.

C1. 'Concentric'.
Handmade paper from Irish tow linen, 70x70 cm.

C2. *Three papers.*
Handmade papers from flax and Irish tow linen. 48.8x49.2 cm.

GÉRY BRENDER À BRANDIS, Carlisle.

C3. *April snowstorm,* by Madzy Brender à Brandis.
Illustrated, bound and with handmade paper by G. Brender à Brandis. Carlisle: Branstead Press, 1977. 12x9.5 cm. See also item 46.

SOREN MADSEN, Toronto.

C4. *Cloud-drift: poems,* by Walter Sawron.
Illustrated by Wendy Cain with handmade paper from discarded prints and recycled jeans by Soren Madsen. Toronto: Mad-Ren Press, 1977. 21x15 cm. See also item 106.

C5. *Milk recipes,*
with comments on cow families in Upper Cownada,
compiled and with seven serigraphs by Wendy Cain.*
Toronto: Mad-Ren Press, 1977. 15.5x28 cm. Printed on pale blue-green paper, and sewn into white paper covers, both handmade by Soren Madsen at the Mad-Rag Press. The front cover includes laminates of beige and tan paper pulp to form the design of a walking cow (each cover design being unique). See also item 108.

C6. *Will of the wisp,* by Walter Sawron.
Toronto: Mad-Ren Press, 1977. 16x14 cm. Printed on pale blue-green paper, and sewn into pale grey-green paper covers, both handmade by Soren Madsen at the Mad-Rag Press. See also item 107.

CHARLES PACHTER, Toronto

C7. *Notebook pages,* by John Newlove.
Illustrated and with handmade end-sheets from cotton and linen rag by Charles Pachter. Toronto: Charles Pachter, 1966. 28.7 x 38.2 cm.

ANDREW SMITH, Beaverton

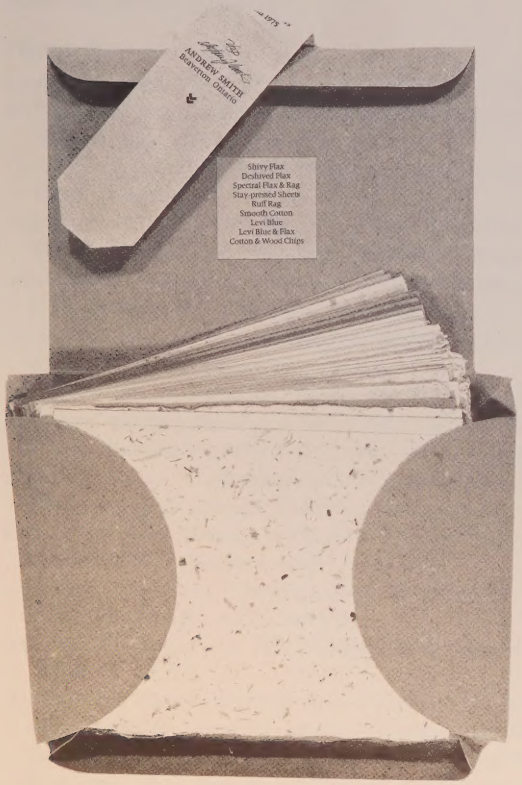
C8. *An Erik Satie whimsical.*
Handmade raw linen paper wrappers by Andrew Smith. Toronto: Elizabeth Cunningham, 1973. 16.5 x 15.2 cm. See also item 58.

C9. 'Non-radiating symmetry'
Handmade paper from clear and shivy flax, 1975. 73.9 x 49.5 cm.

C10. *A Numbered edition of selected papers from 1975.**
Beaverton: O Handmade Paper, 1975. Papers made from shivy flax, deshived flax, spectra flax and rag, stay-pressed sheets, ruff rag, smooth cotton, levi blue, levi blue and flax, and cotton and wood chips. 18.5 x 25.2 cm.

C11. *XII psalms . . .*
Toronto: Commonplace Press, 1975. Handmade paper by Andrew Smith. 38.5 x 20 cm. See also item 56.

C5


ANDREW SMITH
Beaverton, Ontario
Shiny Flax
Deshived Flax
Spectral Flax & Rag
Stay-pressed Sheets
Ruff Rag
Smooth Cotton
Levi Blue
Levi Blue & Flax
Cotton & Wood Chips

C10

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Credits

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Mr. Wilfred Barnes B1
Mr. Helmut Becker C1, C2
Mr. Gery Brender a Brandis 40, 42
City of Toronto Archives B16, B18
Mrs. Ann Dixon B2
Mr. Emrys Evans B6
Fine Arts Section, Metropolitan Toronto Library 69, 76, 131, 150, B29
Mr. Ralph Greenhill B27, B30, B32, B33, B34
Mr. John Holmes B19, B20, B21
Mrs. Annegret Hunter B22, B23, B24
The Isaacs Gallery C9
Mrs. Yvonne Knight B46, B49
Mrs. Doris Lucas B31
Mr. Robert Muma B36, B37
Manuscript Division, Public Archives of Canada B25
Pontifical Institute for Mediaeval Studies, University of Toronto B44
Rare Books and Manuscript Division, National Library of Canada B14, B26, B35
Mr. and Mrs. William Rueter 54, 120
Simcoe County Museum and Archives B15
Mr. George Schmidlechner B41
Social Sciences Section, Metropolitan Toronto Library B38, B39, B40
Mrs. Beatrice Stock B42, B43, B45
Thomas Fisher Rare Book Library, University of Toronto B3, B5, B7, B8, B9, B10, B11, B12, B13, B48

PHOTOGRAPHS

The Coach House Press
Michael Johnson

Index of Artists and Illustrators

All references are to item numbers.

Arthur, Catherine 92
Bayefsky, Aba 137, 148, 150
Bevington, Stan 50
Birkhans, Dace 9
Bregg, Andy 91
Brender à Brandis, Géry 36-40, 42, 43, 45-47, B19, C3
Cain, Wendy 106, 108, C4, C5
Carter, A. Scott 74, 75, B4
Daignealt, R. 52
Dennis, Paulette 26
Farman, Nola 1
Hensel, W. 95
Hofker-Rueter, Maria 4
Howard, Barbara 23, 59, 60, 62-68
Hulot, Henry J. 73
Hyde, Laurence 70, 71, 76
Jardine, Bill 136
Jean-Louis, Don 96
Kilbourn, Rosemary 28
Langridge, May 101, 102
Lawson, Wendell 74
Lochhead, Kenneth 135
Machida, Debra 123
Madsen, Soren 105, 107
McDonagh, George 133, 134
Montgomery, Robert 18
Pachter, Charles C7
Philip, Olga 107, C6
Reid, Dennis 50
Rueter, Gustav 141-146, 148
Rueter, Will 2, 3, 5-7, 14, 17, 27, 33
Riches, Paulette 13
Rosewarne, Robert 34, 35
Ryder-Jones, Jennifer 98
Satie, Erik 58, C8
Schrygens, Jacques 122
Suddon, Alan 10
Voss, H. Detlev 110-112, 115, 116, 118-120
Wallace, Julia 77
Yates, Norman 53

Index of Printers

Adams, Nelson 54-56, C11
Bauer, John M. 79
Bayley, Roger A. 86, 151
Bevington, Stan 48-53, 81
Brender à Brandis, Géry 36-47, B19, C3
Colombo, John Robert 79, 83, 88-93
Cranford, Herbert 79
Cunningham, Elizabeth 58, C8
Dair, Carl 79, 83
Dair, Willa 57, 81, 83
Dorn, Peter 80, 82-84, 86, 94-99
Duncan, Donald 80-87
Duncan, Paul 85
Dyment, John 82-86
Fleming, Allan 140
Fralick, Judith 83-85
Gagnon, Pat 82
Goluska, Anne 100
Goluska, Glenn 100
Gurney, Roy 83, 84
Huhn, Dietrich W. 82-85
Kurschenska, Harold 79, 84, 86, 87, 126-132
Langridge, John 83-87, 101-104
Langridge, May 83-87, 101-104
Leeder, John 84
Leeder, Willa 84
Lieberman, Ben 79
Lieberman, Elizabeth 79
Lochhead, Douglas 83, 85, 139
Madsen, Soren 105-108, C4-6
Margo, Egdon H. 84-86
McDonagh, George 82, 83, 133-137
Michaelson, Hugh 81, 83, 124-125
Miller, Rick 87
Milton, Dennis 86
Molson, Doug 79
Molson, Jean 79
Morrison, Carl 80-84
Moses, Gerry 80, 83, 84
Mulrooney, E.J. 109
Outram, Richard and Barbara 59-68
Poole, William 122-123
Purdy, Don 82-84
Reid, Dennis 81, 83
Rosewarne, Robert 34, 35, 80
Rosewarne, Frances 34, 35, 80
Rueter, Gustav 79, 80, 141-150
Rueter, Marilyn 85
Rueter, Vincent 80, 81
Rueter, William 1-33, 81, 82, 84, 85, 87
Smart, Leslie 80, 84, 85
Smart, Mollie 81, 82
Smart, Philip 80
Smith, Larry 83
Schumaker, Millard 138
Suddon, Alan 81, 82
Sweeting, Derick 82-84
Takaoka, Juzo 82
University of Guelph 77-78
Voss, H. Detlev 81, 82, 110-120
Waldie, J. Kemp 69-76
Williamson, J. Peter 81
Williamson, Mary 81-83, 85

Index of Presses

Abraxus Press 87
Acorn Press 80, 85
Aliquando Press 1-33, 81, 82, 84, 85, 87
Ampersand Press 80
Art Press 82
At the Sign of the Pen & Press 84-86
Blue R Press 34-35, 80
Branstead Press 36-47, B19, C3
Coach House Press 48-53, 81
Commonplace Press 54-56, C11
Composing Stick 57, 81
Cooper & Beatty Ltd 84
Curlew Press 79
D/Kin Press 83, 84
Falling Sauk Press 81, 82
Fiddlehead Press 82-84
Gauntlet Press 59-68
Golden Dog Press 69-76
Green Button Press 82-84
Gryphon Press 77-78
Guild of Hand Printers 79-87
Hawkshead Press 79, 88-93
Heinrich Heine Press 80, 82-84, 86, 94-99
Herity Press 79
Imprimerie Dromadaire 100
Langridge Productions 83-87, 101-104
Larchwood Press 85-87
Mad-Ren Press 105-108, C4-6
Martin Meslin Associates Ltd 84
Massey College Press 83
Morrison Press 83
Orchard Press 79, 83
Pantry Press 83
Paroquet Press 81, 82, 110-120
Peterkin Press 81-83, 85, 121
Poole Hall Press 122-123
Presses Erasmus 79, 87
Private Press of Hugh Michaelson 124-125
Provincial Library Service 84
Purple Partridge Press 79, 84, 86, 87, 126-132
Quadrats 84
Quaker Press 83, 84
Roger Ascham Press 82, 83, 133-137
Salmagundi Press 138
Saturday Morning Press 82-86
Slap-Happy Hobby Press 82-85
Ten Acres Press 83
Three Fathom Press 80, 139
Tortoise Press 140
Village Press 80, 141-150
Willow Green Press 80, 83, 84
Yellow House Press 86, 151

Designed by Glenn Goluska.

Typeset at The Coach House Press
in Trump Mediaeval
with display and running heads
in Carl Dair's Cartier.

Printed on Zephyr Wove
in a first edition of 1000 copies
at The Coach House Press
in May of 1978.

Bound in Fine Art Etching
at The Porcupine's Quill,
Erin, Ontario.